

LF Examiner[®]

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LFCA Conference in Los Angeles, May 16-18

The Large Format Cinema Association's annual conference in Los Angeles, May 16-18, drew a total of 420 people from 18 countries for two and a half days of film screenings, panel discussions, and other activities. Don Hahn, producer of Disney's *Beauty and the Beast*, gave the keynote speech, LF cinematographer Reed Smoot was presented the Kodak Vision Award, and the association elected a new slate of officers in its annual business meeting. The Wednesday and Thursday sessions were held at the California Science Center and its IMAX 3D theater.

Two panel discussions looked at making LF films and deciding which films should be made. A set of three panels examined the effects that digital technologies are

having and will have on image acquisition, manipulation, and presentation in the LF world. And a marathon of screenings included fifteen features and six shorts.

A smoldering controversy in the LF industry—the risk to the industry posed by LF films with violent or sexually oriented material—flared up during one of the panel discussions after Chris Palmer of National Wildlife Productions repeated his concerns on the subject. The dispute is recounted below.



The California Science Center hosted the LFCA conference.

Technical session

The conference kicked off with the technical session, which featured five presentations on recent advances in LF filmmaking. David Keighley, president of Imax Ltd. subsidiary DKP/70MM, screened remarkable 3D footage of astronauts working in space, shot for *Space Station 3D* with Imax's 30-perf, one-strip 3D cameras. He also projected a series of images captured on smaller formats and blown up to full-screen 15/70, including a static 3D shot taken (in two passes) with a single 24p digital video camera. Keighley warned that one reason to embrace digital technologies was that the expertise required to process high-quality film images is being lost through retirement and death. He said that on a recent release it took the lab 26 tries to get 15 good rolls for an interpositive, and 46 internegative rolls to get

(See LFCA on page 6)

formerly *MaxImage!*

Imax Owners Meet

Slightly under 100 people, including company officers, the press, and eight non-employee shareholders, attended the annual meeting of shareholders in Imax Corporation held in Oakville, ON, Canada, on June 7. The meeting was held in an AMC multiplex theater, a stone's throw from the company's headquarters.

The official business of the meeting included electing three directors to the company's board, appointing auditors, approving an employee share purchase plan, and approving a grant of 500,000 shares each to co-CEOs Richard Gelfond and Bradley Wechsler. Because proxies for 85% of the shares had been received prior to the meeting, the outcomes of the votes were foregone: all passed.

The co-CEOs made statements that repeated points they made when reporting the year 2000 results in March: they were disappointed with last year's performance but the company has undertaken several initiatives to improve its condition, with the goal of returning to profitability in 2002. These include reducing 15/70 print costs to theaters, making IMAX theaters an attractive release venue for Hollywood features, and increasing sales of digital systems, including digital billboards. (For more details, see LF Examiner, April 2001.)

Gelfond and Wechsler opened the meeting to questions from the floor, asking that shareholders limit themselves to one question and that matters under litigation not be raised. Lucien Richard of Thémex, a shareholder who operated the IMAX Les Ailes theater in Brossard, Quebec, until it went bankrupt last November (and who is suing Imax over the matter), blamed the company's "aggressive accounting" procedures for the substantial losses of the past year. Wechsler replied that the

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By Marty Shindler

Shindler's Site

Never Underestimate the Power of Marketing

"We spend far too much on marketing," a CEO told me as we performed the business card swapping ritual at a Los Angeles networking event.

"In fact, as we review potential cutbacks in the operation, I am seriously considering a sharp reduction in the entire marketing budget," she continued, "We just cannot afford it right now, not in this environment."

"Is it really too much marketing," I asked, "or just not the *right* marketing?"

We never did get to finish the conversation, but it got me to thinking about the number of companies which are cutting back these days, often to appease Wall Street.

One knee-jerk reaction to tough times at many companies is to cut the marketing budget. A more proactive approach would be to take a hard look at how marketing funds are spent and the cost-effectiveness of those expenditures.

Do not underestimate the power of marketing. If your company is losing market share and facing decreased revenues, the appropriate response may very well be to *increase* marketing, to make sure your company's message is getting out correctly. This can be particularly effective when competitors are cutting *their* marketing budgets. Increasing the amount spent, particularly on advertising, could enable you to pick up new customers at the competitors' expense.

Even if some cutbacks are inevitable, they should be prioritized with an eye to the big picture. That's where assessing the effectiveness of

your efforts is important. Reallocating the same budget total across a new set of priorities can often have very positive results. Consider the following marketing components:

Advertising. Are you spending enough? Do you have an appropriate mix of print, TV, radio, and online media? Are you buying full-page, four-color ads when a half-page black-and-white would be as effective at a fraction of the cost? Conversely, if you can show (through careful testing) that color ads draw in enough additional business to cover the expense, stick with (or move to) color.

Is your advertising targeting the right customers? While marketers often sense this intuitively, can it be objectively verified? The 2000 U.S. census has called attention to sweeping changes in the demographics of many regions, and similar changes are undoubtedly occurring in other parts of the world as well. In the words of one pundit, "we are not who we used to be."

Most publications that solicit advertising provide updates on their demographics. It is essential to review these guides annually. Marketing must be directed to the right audience, and quality, not quantity, should be the guiding principle. You may very well need to create different campaigns to appeal to different market segments.

It is also important to test your marketing. Is it truly effective? Is the copy tired and out of date? Could it use a fresh look by someone other than the person or organization that created it? Is the artwork current? Pre-launch testing of your next campaign may be money well spent.

Direct mail. Direct mail has always been a relatively inexpensive marketing approach, and now e-mail makes it even cheaper, although remember that the effectiveness of e-mail remains substantially lower than tradi-

tional hard-copy mail. Also many people's reaction to e-mail that they perceive as "spam" is much more negative than their reaction to hard-copy "junk mail."

Public relations. Frequently neglected in the marketing mix is public relations. The distinction between PR and advertising is that PR is free. Press releases about new strategic alliances, major sales, executive appointments, and other company news are welcomed by many publications, and provide an easy way to inform the public about the organization.

Properly done, your own pre-packaged editorial content, such as interviews with executives, may be published *in toto* by trade journals looking for content, and can promote your company in ways that advertising cannot touch.

Trade shows. A presence at key trade shows can have immense marketing benefits, whether you put up a big booth or simply get key staffers out on the floor. Mingling with your clients and suppliers in a relaxed atmosphere can provide significant (if somewhat intangible) benefits. And your competitors will probably be there; keeping up with them is vital to shaping your marketing effort.

Collateral materials. These include brochures and other hard copy pieces as well as your online presence. As with your advertising, it is important that they be fresh, tasteful, and appropriate to the audience. The written word can go a long way.

Marketing is vital to all organizations. There is no such thing as too much of the *right* marketing.

Marty Shindler is CEO of *The Shindler Perspective, Inc.*, an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

Premiering This Month

Bears

Bears brings audiences closer than ever before to some of the world's largest terrestrial animals in their natural habitat. The film features footage of polar bears in the arctic tundra and black bears in the Northern Rockies; a group of hungry grizzlies catching salmon on the McNeil River in Alaska, and a polar bear family searching for seals in the icy waters of Northern Canada. *Bears* describes the challenges facing these species as their habitat diminishes.

Bears is a National Wildlife Federation and Science North presentation of a Primesco film. Directed by **David Lickley**, produced by **Goulam Amarsy** and **James Marchbank**. Executive producer: **Christopher Palmer**. It is distributed by Primesco.

China: The Panda Adventure

China: The Panda Adventure is the true story of an independent woman who in 1936 traveled to China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America.

After her husband dies in the dense bamboo forests of China, Ruth McCombs Harkness leaves America and embarks a risky journey from Shanghai, up the Yangtze River, through the rugged Min Valley and into the isolated Wolong forests. There she races to find the mysterious creatures before a band of trophy-hunting poachers can capture them.

Starring as Ruth Harkness is **Maria Bello**, best known for her role as Dr. Anna Del Amico on TV's *ER*. She has also appeared in such features as *Coyote Ugly* and



Payback. The film was directed by veteran director **Robert M. Young**,

who directed *Dominick and Eugene* and *The Ballad of Georgio Cortez*, and was produced by **Antoine Compin** and **Charis Horton**, whose LF credits include *Cirque du Soleil: Journey of Man* and *T-Rex: Back to the Cretaceous*. Executive producers were

Andrew Gellis and **John Wilcox**. Produced and distributed by **Imax Ltd.**

Origins of Life

Origins of Life focuses on the most significant stages in the history of life—the original cell, reproduction, the beginning of sexuality—until the moment approximately four hundred million years ago when the first vertebrate crawled onto shore. The wonders of nature, including bizarre forms of life and complex patterns of behavior, have existed from time immemorial in water. Veteran LF filmmaker **Gérald Calderon** has based this film on the most recent and relevant topics confronting scientists today. A committee of scientific advisors has verified the accuracy of the content of *Origins of Life*.

Origins of Life is a production of **Les Productions Dussart** and **Les Productions de la Géode**, in association with **Groupe 47**, the **Centre National de la Cinématographie**, **Cofimage** and **Canal +**. It was directed by **Gérald Calderon** with **Bertrand Dussart** as executive producer. Distributed by **XLargo**.

(from **IMAX** on page 1)

company's practices were in accordance with Generally Accepted Accounting Procedures and were "100% appropriate."

Shareholder **Eric Noël** said he believed the problems of commercial exhibitors that had led to Imax's 90% drop in share price in less than 12 months could have been predicted, and questioned the appropriateness of granting the co-CEOs roughly US\$1.5 million each in stock in light of the company's poor performance. He asked what standards had been used to decide on compensation for the two. Compensation committee chair **Garth Gervin** disagreed that the chains' problems could have been foreseen. He said that the board had looked at Gelfond and Wechsler's plans for moving the company forward, agreed with them, and then established a compensation package that would keep them with the company.

Peter Curistan of the **Sheridan Group** in Ireland (who is suing Imax over the

theater he has been trying to open in Belfast), claimed that in the past four years the company has lost \$45 million and in the same time the co-CEOs had taken \$12 million in compensation. He asked if the men would give that money back to the company. Not surprisingly they declined, Wechsler saying that the losses Curistan referred to were a one-time charge caused by the change in accounting policy.

Richard returned, asking why \$12 million in unrecoverable debts, which he said had not occurred entirely in 2000, had not been reported earlier. Gelfond said that the company had not recognized the seriousness of the commercial exhibitors' plight until some time in August or September of 2000. Wechsler added that Imax believes that the companies in question are still bound by the contracts they signed and thus still owe Imax money.

Shareholder **Alan Thorne** pointed out that Imax's market capitalization stood at about \$1 billion a year ago and is now

roughly one tenth of that. He asked why the co-CEOs had returned options on 1.3 million shares (exercisable at about \$22), "why not just hold onto [them] and wait for the shares to return [to a higher price] just like the rest of us have to?"

Wechsler said that the company is limited in the number of options that can be issued, and that he and Gelfond had returned theirs so that they could be awarded to other worthy employees. On the subject of their compensation, the two pointed out that in past years they had taken cuts in their own salaries in exchange for options, and that late last year they had bought roughly \$2 million worth of stock with their own funds.

Richard returned with another question, but growing impatient with his argumentative tone, Wechsler asked if there was a motion to adjourn, which other company officers quickly made, seconded, and approved.

THE BIZ

FILM STOCK

Imax reports \$13.8 M loss in Q1

Imax Corporation reported a net loss in the first quarter of 2001 ending March 31 of US\$13.8 million (\$0.46 per share) on revenues of \$35.1 million, improving on a loss in the same quarter of 2000 of \$59.4 million (\$1.92 per share) on revenues of \$54.8 million. These figures reflect the effects of a change in accounting procedures (SAB 101) that was retroactively made effective Jan. 1, 2000 (see *LF Examiner*, April 2001). If the effects of the changes are discounted, Q1 losses were \$0.23 per share for 2001 and \$0.06 for 2000. Also affecting the 2001 results is a \$10.9 million charge for restructuring, including the laying off of 130 employees in February.

Revenues for the first quarter were down in all areas—IMAX systems, digital projection systems, films, and other—compared to the same period of the previous year. The company reported a backlog of 70 projection systems valued at \$210 million as of March 31, 2001.

Imax executives have stated that the company expects to have positive cash flow in 2001, and to return to profitability in 2002. (See also report on shareholders meeting on page 1.)

Iwerks narrows Q3 loss

Iwerks Entertainment announced in May a net loss of US\$355,000 (\$0.10 per share) for the third fiscal quarter ending March 31, 2001, compared to a loss of \$14 million (\$4.06 per share) in the same period of 2000. Revenues in 2001's Q3 were \$5.9 million, virtually unchanged from the same period last year.

For the nine months ended March 31, the net loss was \$1.76 million (\$0.51 per share) in 2001 on revenues of \$17.6 million, compared to a loss of \$17.5 million (\$5.07 per share) on revenues of \$22.7 million in the first nine months of fiscal 2000. (The 2000 numbers included one-time charges of \$11.7 million.)

As reported here in April, Iwerks has signed a non-binding letter of intent to be acquired by Toronto-based SimEx. The

deal is still pending, subject to due diligence, financing, shareholder approval, and other conditions. The companies have said that after the deal is closed Iwerks will continue to operate in the existing Burbank facilities, under current management, and using the Iwerks name.

US firm to buy Oz theaters owner

U.S.-based investment firm Babcock & Brown has made an offer to buy MTM Entertainment Trust (MME), the owner of four Australian IMAX theaters. Sunderton Pty Ltd., a B&B subsidiary, is offering MME shareholders AUD\$0.345 per share (US\$0.18), which is 53% higher than the closing price in early April, when Sunderton started acquiring shares.

If the bid is successful, Sunderton will decide whether to sell the theaters or to continue operating them in an expanded fashion with the acquisition of "appropriate complementary assets." The offer closes on July 9.

In its offer, Sunderton said that MME lacked the experience to manage the theaters directly and blamed "third-party management" for the theaters' "current weak position." Babcock & Brown is also moving to buy MTM Funds Management Ltd., the parent company of MME.

The IMAX 3D theaters in Sydney, Adelaide, Brisbane, and Melbourne were originally developed by Cinema Plus Pty Ltd., which went into receivership a year ago. Shortly thereafter, Imax Corporation in Toronto established a new subsidiary, Imax Australia, to manage the theaters for MME. In March Imax Australia rescinded its Agreement for Lease when MME failed to fulfill all the terms of the contract. This left MME directly responsible for operating the theaters as of June 1. In April, MME signed system leases with Imax Corp. to operate the theaters, and last month bought Imax Australia. Former managing director of Imax Australia Graham Jephcott has resigned, and the company, which will soon have a new name, is being headed by John Rochester, formerly managing director of Cinema Plus, who

was replaced by Jephcott last summer.

Cinema Plus had also developed IMAX theaters in Perth, Australia; Bangkok, Thailand; and Auckland, New Zealand. The Perth theater is now owned and operated by Multiplex Corp., an Australian construction company and developer. The Bangkok theater was taken over by Major Cineplex, which had been a 50% partner with Cinema Plus. Operation of the Auckland theater was assumed by NZ's Force Corporation Ltd., which has filed a lawsuit against MME over the ownership of the center in which the theater is located.

Macquarie funding 3D dino film

Australian investment bank Macquarie is seeking retail investors to fund an AUD\$9.96 million (US\$5.2 million) computer-animated 3D LF film about dinosaurs with a working title of *Hatchling*. The educationally oriented film will be produced at Conundrum New Media, an animation house in Perth, Western Australia, co-produced by Richard James, and distributed by James' Utah-based Cinema Group, LLC. It is set for a 2003 release.

Investors are being offered AUD\$1 shares, with a minimum investment of AUD\$3,000. The shares are 100% tax deductible under Australian tax law and are available through June 30. A prospectus and 52-second test sequence are available at www.macquarie.com.au/hatchling.

LEGAL BRIEFS

Regal soon to file Chapter 11

Knoxville, TN-based Regal Cinemas is expected to file for Chapter 11 bankruptcy protection within weeks, according to press reports and industry observers. Sources familiar with the company have told LFX that once this occurs the company could close most or all of the seven IMAX 3D theaters it owns and operates.

Billionaire Philip Anschutz and Oaktree Capital have acquired most of the chain's outstanding debt, and although Regal's owners, the investment firms Hicks, Muse, Tate & Furst and Kohlberg

THE BIZ

LEGAL BRIEFS

Kravis Roberts, are attempting to avert Chapter 11 and thereby hold onto their US\$1 billion stake in the company, the filing is seen by analysts as inevitable some time in the next month or two.

In the past six months **Anschutz** and **Oaktree** have also gained control of **Edwards Theatres Circuit**, **Loews Cineplex Entertainment**, and **United Artists Theatres**, all of which own IMAX theaters. If the Regal deal is completed, **Anschutz** will control more than 20% of all U.S. conventional screens and 18 IMAX theaters, which is nearly one-third of all commercial giant-screen theaters in the U.S., and 12% of all American LF theaters.

Imax, Muvico, Mega litigating

Fort Lauderdale, FL-based cinema chain **Muvico Theaters** filed suit in March against **Imax Corporation** for breach of contract. The suit claims that Imax used false information about attendance at other theaters and the availability of popular 3D films to induce Muvico to build an IMAX 3D theater in Orlando, FL. As a result, the complaint says, attendance at the theater was "dismal" and a "re-launch" of the theater started last October under Imax's management "produced no appreciable increase in attendance." The suit seeks damages of \$15 million for lost profits, construction and rent costs, and "substantial monies paid to Imax" since opening the Orlando screen in 1998. The theater stopped running 15/70 films in March.

Imax has responded by suing Muvico and **MegaSystems, Inc.**, for breach of contract, deceptive trade practices, theft of trade secrets, and other charges relating to Muvico's recent decision to install a MegaSystems 8/70 projector in the Memphis, TN, theater that was to have been the chain's second IMAX installation. (See *The Biz*, *LF Examiner*, May 2001.) Imax asserts that Muvico defaulted on a payment of \$2.3 million that was due when Imax delivered the Memphis projector in April 2000. The suit also alleges that the installation of a MegaSystems projector in

a theater built with design information generated by Imax's ICALX computer program constitutes unfair competition and violates trademark laws. MegaSystems is also charged with tortious interference for selling Muvico their system despite knowing that the chain had a contract with Imax. The suit calls for an injunction to keep the Memphis theater from opening as planned in mid-June, and asks for damages of \$6 million on each of eight counts, some of which call for treble damages.

DEALS

Iwerks to open theater in Beijing

Iwerks Entertainment has signed a deal with China's **Corona Entertainment Co. Ltd.** to equip a 3D/4D FX Theatre™ at the **Xidan Cultural Plaza** in Beijing, China. It is the company's second installation in China, following the opening of a similar theater in Shenzhen last year.

The Beijing theater will use 8/70 Linear Loop® projectors for stereo 3D and will feature digital surround sound and custom seats that include air jets, subwoofers, water spritzers, and leg ticklers. Iwerks' 3D film *Pirates*, will be the first program presented in the theater.

PERSONNEL

Joyce joins Imax as CFO

In May **Francis T. Joyce** was named chief financial officer of **Imax Corporation**. Joyce comes to the company from Web portal theglobe.com, where he was vice president, CFO, and treasurer. He has worked for more than 20 years in finance roles for such companies as CBS, Paramount Pictures, and KPMG.

Joyce assumes the financial duties previously handled by **John Davison**, chief operating officer and president, who announced in March that he would step down this month. (See *LF Examiner*, April 2001.) Davison's other executive responsibilities will be transferred to co-CEOs **Bradley Wechsler** and **Richard Gelfond**.

PERSONNEL

Boone at Illusion Factory

Marti Boone, formerly vice president of LF theater sales at **Iwerks Entertainment**, is now executive vice president and producer for **The Illusion Factory**, a California-based design studio and post-production facility. She is developing four LF projects, two of which, she tells *LFX*, she hopes to announce at the **GSTA** conference in September.

Boone has worked in the LF industry for more than six years, including stints at the **World Golf Hall of Fame** in St. Augustine, FL, **Imax Corporation**, and the **Houston Museum of Natural Science**.

Streather named LFCA VP

The Large Format Cinema Association has appointed **Phil Streather** of London's **Principal Media Group** to be vice president for Europe, Africa, and the Middle East. In that role he will work to increase membership and board member representation from those regions.

The LFCA was founded in 1996 and has more than 270 members. (See also coverage of the annual conference on page 1.)

Ault moves to BRC Europe

Scott Ault, vice president of creative development for Burbank, CA-based **BRC Imagination Arts**, will become the new managing director of BRC Europe in Amsterdam, taking over for **George Wiktor**, who has held the position for nearly three years.

Wiktor will return to the company's U.S. offices.

Forssell leaves Cosmonova

Staffan Forssell, managing director of **Cosmonova**, the IMAX Dome theater of the **Swedish Museum of Natural History** in Stockholm, will join the international firm **Deloitte Consulting** as of Aug. 1. Forssell, who was a jet fighter pilot in the Swedish armed forces, headed Cosmonova for six years following the retirement of his predecessor **Kjell Engstrom** in 1995. His new e-mail address is sforssell@dc.com.

420 Attend Large Format Cinema Association Meeting



Imax's David Keighley.

(from *LFCA* on page 1)

15 good ones. Although he has long insisted that capturing images on 15/70 film is the best way to go, Keighley granted that today's digital systems can generate acceptable images in close-up and medium shots, adding that Imax will lead the way in digital acquisition.

Julie O'Neill of Imagica USA presented work done for *Shackleton's Antarctic Adventure* to acquire and manipulate historic black-and-white still and motion pictures of the 1914 expedition, using both optical and digital techniques. The source material included prints, negatives, scans, and even newspaper photos, so obtaining consistency in the images was a top priority. The team used a conventional animation stand as well as a motion control rig for zooming and panning within images. To fill the giant screen, some images were digitally retouched and enhanced.

Kodak's Beverly Pasterczyk ran a series of film tests that introduced two new intermediate stocks, Vision 5242 and 2242, contrasting them with their predecessors, 5244 and 2244.

Joe Juliano of Walt Disney Feature Animation described how *Beauty and the Beast* was enhanced for blow-up to 15/70, and showed clips from the LF version. Since the 1991 film was one of the first to be created with Disney's Computer Ani-

mation Production System, it was already available in a digital format, although the 10-year-old Exabyte tapes on which the data were stored were beginning to deteriorate. However, technicians were able to transfer the information to more durable CDs without any loss.

Juliano said that to make the film suitable for LF projection, artists digitally fixed some 92 scenes, adding detail and smoothing coarse background textures. The final images were output at 2048x1216 resolution on a Solitaire film recorder with an MSM camera at speeds of about two frames per minute.

Mark Merrall of Machine Age Films described a portable digital editing system he developed for viewing and editing LF footage in the field. After the film is processed, a telecine copy is converted to DVcam digital videotape, which can then be loaded into an Apple G4 Powerbook computer. Using two digital video editing programs, one of which was specially modified by its programmer to handle 15/70 material, Merrall was able to edit and create graphics and effects for a 15/70 trailer for his film on manatees. The trailer was shown as part of the presentation.

Movie marathon

All but a handful of the 21 films shown at the conference had never been screened at an open industry meeting before. The new films were: *All Access*, *Bears*, *Haunt-*

ed Castle, *Hearst Castle: Building the Dream* (in 8/70), *Journey Into Amazing Caves*, *Lost Worlds*, *Life in the Balance*, *'N Sync: Bigger Than Live*, *Ocean Men*, and *Shackleton's Antarctic Adventure*. (Some of these films were shown at the Euromax meeting in April or at the Giant Screen Theater Association's Mid-Winter Meeting in February, but those meetings are not open to the entire LF industry.) Also shown were *Amazing Journeys* (in 8/70), *Cyberworld 3D*, *The Majestic White Horses*, *Ocean Oasis*, *Ski to the Max*, and *Solarmax*.

Most of these films had already opened to the public (and thus have been described in the "Premiering this Month" sections of previous issues of *LFEX*). The exceptions were *National Wildlife Production's Bears* (see page 3) and *Ocean Men*, produced by Germany's H5B5 Media and directed by Bob Talbott. Following two world champion free divers as they compete to dive the deepest on a single breath of air, *Ocean Men's* stunning photography and unusual story made it one of the conference's most talked-about entries. *Hearst Castle* was produced in 1996 by *Destination Cinema, Inc.*, for its 8/70 theatre at the San Simeon, CA, mansion. Filmed in 8/70, it has never been offered for distribution, although that may change.

Also having industry debuts were six shorts: *Fanny's Wedding*, *The Straw That Breaks the Camel's Back?*, *The Princess*



Rick Gordon (left) interviewed Kodak Vision Award winner Reed Smoot.

and the Pea, Pittsburgh's Big Picture, Shaping a Nation—Scotland, and The Spirit of Silicon Valley. The latter three are signature films, Scotland's for a motion simulator theater in Edinburgh. The Princess and the Pea was covered in the April issue of LFX. The Straw That Breaks the Camel's Back? was commissioned by the government of the Netherlands for the World Conference on Climate Change held last year at the Omniversum in the Hague. Fanny's Wedding is a striking impressionistic look at love and war, made in 5/70 by Olivier Brunet, co-founder of the Gulliver lab in Paris. It has won prizes at several international film festivals.

Kodak Vision Award: Reed Smoot

The 2001 recipient of the LF Kodak Vision Award was cinematographer Reed Smoot, who has worked in LF since 1984, when he shot *Grand Canyon: The Hidden Secrets* with director Kieth Merrill. Since then he has worked on nearly 20 LF films as well as numerous conventional features and television shows.

Rick Gordon of RPG Productions hosted the presentation, which included clips from several of Smoot's films and discussion between the two men about the difficulties and successes in making them. Although some of the talk was rather tech-

nical, Smoot summed up by recalling that director Frank Capra had said that in filmmaking "there really are no rules, only sins. And the cardinal sin is dullness."

Panel Discussion: The Making of LF Films

Moderator: Phil Streather, Principal Large Format. Panelists: Martyn Atkins, director of *All Access*; Jonathan Barker, SK Films; Reed Smoot, cinematographer; Scott Swofford, producer of *Shackleton's Antarctic Adventure*.

Barker started the session by pointing out that the small size of the market makes it difficult for LF films to be profitable, and that free money—from sponsors, governments, or "angels"—has become a virtual necessity to most productions. He divided LF producers into four basic groups: 1) those who take a disciplined and focused approach to funding; 2) those who have a corporate strategic focus in which losing some money is acceptable; 3) thieves, who will lie, cheat, or steal to make a movie; and 4) losers and idiots. Barker admitted that he fell into the last category.

Swofford said that the secret of making an LF film on a budget was to "hire the best people you can find, and pay them what they're worth," adding that small savings on less experienced crew members can end up costing a lot of money when problems arise. He recounted an impressive story from the shooting for *Shackleton's Antarctic Adventure* in which he was the last person to be taken on board the expedition's main vessel from a small boat during a storm in the Southern Ocean. He said that as crew members reached over the side of the rocking ship to save his life, he found himself wondering, "What if I had paid them \$50 less per day?"

Smoot called for open minds when it comes to putting smaller formats on the giant screen. In preparing to shoot for the BBC's *The Human Body*, he realized that certain shots would not be possible with 15/70 cameras, and was gratified that director Peter Georgi was open to using 8/70, 5/70, 35mm, and even HDTV. Smoot said that his commitment is to the story, regardless of the technology needed to capture it.

Atkins stated that making *All Access* taught him that although LF is the best



Martyn Atkins, director of *All Access*.

palette in the world, it is still essential to have great performances in front of the camera. He told how egos had become a problem during the shoot: although Dave Matthews and Al Green had been contracted to perform "Take Me to the River" twice for the film, Green decided to leave after the first take. The film's producers had to plead with the singer in his limo to come back on stage for the second performance.

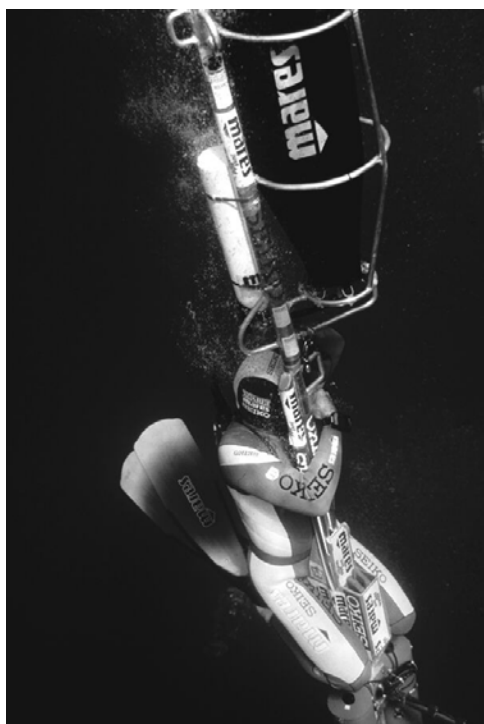
Streather said that he had calculated that shooting digitally and blowing up to 15/70 would save only 20-30% of the camera expenses, not a substantial amount. From the floor, Georgi agreed, but said that filming the birth of a baby over the course of the mother's 24 hours of labor (for *Human Body*) would have been impossible with 15/70, but was simple with 24p digital video.

Panel Discussion: The Future of LF films

Moderator: Andrew Gellis, Imax Ltd. Panelists: Fred Bell, Edwards Theaters Circuit; Mark Katz, nWave Pictures; Mary Kaye Kennedy, WGBH Enterprises; Christopher Palmer, National Wildlife Productions.

Gellis began by saying that in his ten years in the LF world he has had the opportunity to be a pioneer and try new things, but that he has shared the fate of many pioneers: arrows in the back. He added that despite this he hoped he would be remembered for the chances he took.

Kennedy lamented what she sees as a
(See LFCA on page 8)



Free diver Umberto Pelizzari in *Ocean Men*.

LFCA Conference Featured Panels, Awards, Screenings



Disney's Don Hahn gave the keynote speech.

(from *LFCA* on page 7)

lack of understanding between LF theaters and filmmakers. Exhibitors complain they aren't getting the films they need, while filmmakers say that theaters won't give their films a chance. She pointed out that since LF theaters in museums often provide the "financial backbone" of their whole institution, theater managers can not afford to book films that don't test extremely well with their audiences. Filmmakers must use similar testing to decide which films to make, she said.

Palmer repeated his call to filmmakers (first expressed at the GSTA conference last year and in an article in the December 2000 issue of *LF Examiner*) not to make films with adult themes and no educational content, saying that research has shown that LF audiences are seeking an educational and fun experience. Although in this context "education" may need to be broadly defined, he said, non-family-friendly content such as horror, sex, or violence could alienate viewers and lead them to distrust and avoid all LF films. He said he disagreed with **Ben Stassen** of **nWave Pictures** who said audiences should decide which films they want to see, saying that by the time they did, "the damage will be done."

In contrast, nWave's Katz said that making successful films depends on making smart choices about which films to make,

listening to the marketplace, getting help in financing, and luck. Inventive marketing is essential, he said, jokingly adding that the controversy surrounding *Haunted Castle* had been so helpful that "we're thinking of inserting torture scenes into all our films."

Gellis asked Katz why nWave had made *Haunted Castle*, to which Katz replied that they had wanted to make a film specifically for the commercial 3D market, and that they were pleased with its performance. He pointed out that despite the concerns voiced about the film, "no theaters have

**"There's no other
medium that can put
the audience as close
to the players, to their
hopes, their hurts, their
aspirations, and their
humanity.**

**That's the strength of
what you all do."**

—Don Hahn

been picketed, and there hasn't been a downfall of civilization."

Edwards' Bell said that under the "old model," LF theaters in museums and at destination locations "siphoned off" audiences from the substantial crowds that were already there. In addition, non-profits were able to spend less money on marketing because they could get advertising and publicity at low or no cost. He said that the commercial exhibitors had been persuaded to build LF theaters with numbers from this "old model." The first few multiplex LF theaters built—he mentioned the **Sony IMAX Theater** in New York and the **Edwards IMAX Theater** in Irvine, CA—were "gee-whiz" locations that got a lot of attention at first, but that later

on it was harder to get people to come back "with the content that was available."

Bell implicitly rejected Palmer's notion that LF films should stick to certain genres, saying that it was possible to broaden audiences. Years earlier when he ran the **Alamo IMAX Theater** in San Antonio, TX, he successfully showed commercial 5/70 and 35mm films in the evenings, and by running LF trailers before them, exposed new audiences to the giant screen experience. Bell stressed that it was important for the industry to try new things and to be open to new options. He also said that exhibitors showing 35mm films in LF theaters had to be very clear in differentiating the two products, and that audience confusion on that point was a greater risk than controversial content.

In opening the session to questions, Gellis pointed out that the concert film *All Access* had been intended to meet theaters' need for LF films to be shown in the evenings, but that most exhibitors were showing it in the afternoon, and running 35mm films at night. Bell replied that the challenge of *All Access* was its obscure title and diverse content: fans of the various artists wanted more time with their favorites. He added that theaters need effective marketing materials as far in advance as possible, suggesting that short lead times had made 'N Sync difficult and expensive



Mary Kaye Kennedy, WGBH Enterprises.



LFCA board member Mary Anne Porter.

to market.

From the floor, Ben Stassen indignantly asked Chris Palmer, "Who are you to tell the exhibitors that they might be too lame-brained to know how to program their theaters? Who are you to tell me as a filmmaker what kind of film I should put on the screen?" Palmer replied that he had no right to tell anyone what film to make, but that he was asking producers to use "self-restraint and to fight a culture that says that anything that makes money is justifiable."

Keynote Speech: Don Hahn

Don Hahn produced the original release of Disney's *Beauty and the Beast* and has seven other producer credits, including *The Lion King*, the live-action interstitials in *Fantasia/2000*, and *Atlantis*, which premieres in conventional theaters this month. He is handling the large-format repurposing of *Beauty and the Beast* that Disney will release next January.

He began by saying that to explain why he had been asked to give the keynote, "I have to tell you a brief, but hopefully compelling, history of my entire life." He said that visiting the CircleVision theater at Disneyworld and seeing *Camelot* at the Cineramadome in Los Angeles were important early influences. "The Cineramadome was huge! Everything about it was huge. The popcorn was huge. The Cokes were huge. And the screen: Vanessa Redgrave's eyes looked like sperm whales." Including the first time he saw an LF film at the **Reuben H. Fleet Space Theater** in San Diego, he said that, "All those things have added up to a fascination with the

big-screen format."

Hahn likened LF films to the live theater, quoting director Julie Taymor, who said that being in the presence of live performers is like being in the presence of gladiators. "You can see their eyes, you can hear their voices reverberate in your chest, you can see them sweat." Among film experiences, Hahn said, large-format comes closest to this.

He argued that although the LF industry is all wrapped up with issues of the number of perfs and image quality, the audience doesn't care about any of that. They just want to be "captivated and emotionally engaged by what goes on on the screen."

The art of LF filmmaking and the commerce needed to support it can co-exist, Hahn said, citing as precedents for such co-existence the symphonies that use popular programs of Mozart and Beethoven to support more experimental works, and the dance companies that commission new pieces with the profits from annual *Nutcracker* performances. He said that this was a good thing, since it got people in the habit of going to concerts and ballets while encouraging diversity in the art forms.

He recalled a few stories from the making of *Beauty and the Beast* 11 years ago. A large orchestra had been assembled in a New York studio to record the title song with **Angela Lansbury**, but her plane had been diverted by a bomb scare. When she arrived, three hours late, she "cheerfully greeted everybody like nothing had happened," and performed three takes of the song that would later win an Oscar®.

The decision to re-release the film in LF was made simple by the fact that it was one of the first films Disney produced and stored digitally, Hahn said. The artists were able to clean up scenes and repaint backgrounds, and then "pop it into the computer and bump it up to 4K to create a big, gorgeous, 15-perf frame." He doubted that the re-release would have been considered if the original had existed only on 35mm.

Hahn granted that even with digital technology, repurposing is less than an ideal way to make an LF film, but serves as a "stepping stone" to producing "movies

that are cut, edited, and formatted for this really unique format, and I believe that's where all this is leading to."

He closed by saying, "There's no other medium that can put the audience as close to the players, to their hopes, their hurts, their aspirations, and their humanity. That's the strength of what you all do."

Following the speech, a 14-minute 15/70 clip was shown that included the opening scenes, the new song, "Human Again," and the famous ballroom scene

LFCA Business meeting

On Friday the conference convened in the theater of the Academy of Television Arts and Sciences, which had the capability of screening 8/70 and 5/70 films.

At its annual business meeting the Association heard reports from its committee chairs and overseas vice presidents, and elected (or re-elected) the following seven people to openings on the board of directors: **Kasho Furuya**, **Mary Kaye Kennedy**, **Normand McKay**, **Mary Ann Porter**, **Chris Reyna**, **Dominique Rigaud**, and **Steve Thorburn**.

Coverage of the three sessions on digital technology will appear in the next issue of *LF Examiner*.



Fred Bell of Edwards Cinemas.

THE *LF* EXAMINER INDEX

May 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Weekly Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
05/03/2001	Cyberwor	115,828	48 (39)*	7,911,639	58,440	2,971,422	10,883,061	30	23	13	36
	SAA	112,693	39	1,676,803	2,500	2,500	1,679,303	12	5	1	6
	CDS	110,507	41	10,650,496	93,855	6,795,817	17,446,313	65	19	10	29
	MJTTM	104,206	43	13,218,975	37,572	1,131,513	17,350,488	52	16	6	22
	AllAcces	63,255	53 (52)*	325,725	-	-	325,725	4	35	-	35
	Trex	34,993	70 (62)*	36,966,987	26,801	22,644,290	59,611,277	141	13	12	25
	Nsync	25,032	65	569,824	-	-	632,792	12	10	-	10
	Galapago	24,818	77 (66)*	9,706,708	5,444	3,849,219	13,555,927	81	8	3	11
	AlienAdv	24,271	66	3,445,889	49,250	4,509,693	7,955,582	88	2	5	7
	IOTS	14,243	81 (75)*	9,339,034	-	4,356,193	13,695,227	104	6	-	6
	TR	11,175	79	16,765,151	4,106	12,275,327	29,040,478	192	2	2	4
	ATSOT	9,725	84	15,617,509	6,197	19,376,818	34,994,327	285	3	3	6
	E3D	6,012	92	5,406,151	161,014	15,666,356	21,072,507	107	4	12	16
	Extreme	5,993	115	10,901,959	23,027	11,402,323	22,304,282	107	5	12	17
	WOC	2,475	103	14,770,486	12,713	18,919,442	33,689,928	311	1	2	3
	MTA	2,371	104	2,133,058	-	463,174	2,576,232	134	1	-	1
	AEK	1,409	118 (112)*	13,484,783	2,936	7,110,742	20,595,525	186	2	1	3
	STTM	1,398	-	16,985	1,777	201,615	218,301	28	1	6	7
5/10/2001	SAA	112,846	40	1,789,650	11,293	13,793	1,803,443	13	5	1	3
	MJTTM	106,561	42	16,325,536	49,201	1,180,714	17,506,250	53	17	6	23
	Cyberwor	89,081	54 (43)*	7,920,205	79,044	3,050,466	10,970,671	31	24	11	35
	CDS	87,575	44	10,744,024	88,025	6,874,009	17,618,033	66	18	10	28
	AllAcces	65,900	61 (50)*	391,624	677	677	392,301	5	35	2	37
	Galapago	41,153	68 (58)*	9,772,318	3,062	3,852,281	13,624,599	82	11	2	13
	Trex	39,905	62 (58)*	37,013,007	18,917	22,663,207	59,676,214	142	16	9	25
	AlienAdv	14,753	76	3,460,642	39,529	4,549,222	8,009,864	89	2	5	7
	IOTS	12,769	91 (79)*	9,341,440	-	4,356,193	13,697,633	105	5	-	5
	TR	10,624	82	16,775,775	2,470	12,281,831	29,057,606	193	2	2	4
	Extreme	7,841	88	10,909,800	15,859	11,417,172	22,326,972	108	6	11	17
	ATSOT	6,693	92	15,624,202	21,186	19,416,771	35,040,973	286	3	4	7
	E3D	5,369	93	5,411,520	160,187	15,826,543	21,238,063	108	2	13	15
	WOC	4,495	96	14,774,981	5,403	18,931,980	33,706,961	312	1	2	3
	MTA	1,599	107	2,115,365	-	463,174	2,578,539	135	1	-	1
5/17/2001	MJTTM	146,936	36	16,472,472	52,846	1,233,560	17,706,032	54	18	6	24
	CDS	102,501	42	10,850,280	34,200	6,953,397	17,803,677	67	17	10	27
	SAA	101,674	43	1,891,324	11,001	24,794	1,916,117	14	5	1	6
	Cyberwor	89,204	56 (43)*	8,009,409	37,796	3,088,262	11,097,671	32	21	11	32
	Galapago	78,079	78 (48)*	9,850,396	6,868	3,859,146	13,709,542	83	11	4	15
	AllAcces	52,650	66 (54)*	444,274	4,565	5,242	449,516	6	32	3	35
	Trex	52,505	77 (54)*	37,065,511	27,220	22,690,427	59,755,938	143	15	11	26
	Extreme	14,649	84	10,924,450	9,979	11,426,322	22,350,772	109	7	10	17
	IOTS	12,334	101 (86)*	9,353,774	-	4,356,193	13,709,967	106	6	-	6
	AlienAdv	12,322	86	3,472,964	40,222	4,589,444	8,062,408	90	2	5	7
	ATSOT	7,819	97	15,632,021	17,730	19,429,560	35,061,581	287	3	4	7
	TR	7,689	99	16,783,193	2,470	12,286,308	29,069,501	194	2	2	4
	E3D	5,520	102	5,417,040	142,986	15,969,529	21,386,569	109	3	13	16
	MTA	2,786	108	2,118,697	-	463,174	2,581,871	136	1	-	1

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
5/24/2001	WOC	1,571	115	14,776,552	5,403	18,943,918	33,720,470	313	1	2	3
	MJTTM	163,172	33	16,635,644	52,695	1,286,255	17,921,899	55	19	6	25
	SAA	112,685	42	2,004,009	11,990	36,784	2,040,792	15	5	1	6
	CDS	95,207	44	10,939,952	85,571	7,045,328	17,980,280	68	19	10	29
	Extreme	21,631	72	10,946,080	11,505	11,437,827	22,383,908	110	7	10	17
	AlienAdv	13,213	82	3,486,177	38,723	4,628,167	8,114,344	91	2	5	7
	TR	11,592	86	16,794,785	4,432	12,290,662	29,085,447	195	3	2	5
	ATSOT	8,961	89	15,640,982	20,408	19,451,931	35,092,913	288	3	4	7
5/31/2001	E3D	4,355	99	5,421,395	160,419	16,129,948	21,551,343	110	2	18	20
	WOC	2,129	106	14,778,681	5,138	18,956,235	33,734,916	314	1	2	3
	MTA	1,877	108	2,120,404	-	463,174	2,583,578	137	1	-	1
	MJTTM	160,977	35	16,796,621	51,741	1,337,996	18,134,617	56	19	7	26
	CDS	104,525	43	11,046,030	55,020	7,165,397	18,208,427	69	19	10	29
	SAA	103,541	45	2,107,549	12,131	48,915	2,156,464	16	5	1	6
	Extreme	23,586	82	10,969,666	11,898	11,449,727	22,419,392	111	7	10	17
	AlienAdv	18,422	87	3,505,599	43,290	4,671,457	8,177,056	92	2	5	7
	E3D	16,455	90	5,437,850	158,701	16,288,649	21,726,499	111	2	18	20
	ATSOT	15,863	91	15,646,656	10,607	19,467,880	35,114,536	289	3	4	7
	TR	13,202	92	16,807,585	2,674	12,293,570	29,101,155	196	3	2	5
	WOC	2,538	105	14,781,219	6,991	18,968,520	33,749,739	315	1	2	3
	MTA	1,728		2,123,185	-	463,174	2,586,359	138	1	-	1

(from **SHORTS** on page 24)

film. The camera's pull-down claw is made of carbon fiber composites that make it lighter and stronger than a steel claw and enable speeds of up to 60 frames per second. A fixed-loop magazine will eliminate film threading within the camera body, cutting reload time to less than 30 seconds, according to a company release.

The company also says that the camera's digital SMT electronics will permit variable speed, built-in time-lapse, and flicker-free video assist. Daedalus expects the first unit to be available in the summer of 2002.

Daedalus was formed in 1993 by cinematographer **Lee Parker** and engineer **Mike Clausen**. The pair built the iXL870 camera that was used to film *Vienne Dynamique* for the Futuroscope theme park in France.

@Bristol exceeds expectations

The @Bristol science center in Bristol, England, has nearly doubled its first-year attendance projections, and is planning a £4 million expansion. When it opened last summer, the complex, which includes a botanical house and IMAX 3D theater, was expected to greet 450,000 visitors in its first year of operation. Ten months later it has had 700,000, and another

150,000 are anticipated by the anniversary. The planned enhancements include improved rest rooms and signage.

@Bristol's **Tracy Guiry** tells *LFX* that theater attendance has also exceeded expectations: Her projection for the first year (hampered by the fact that for the first three months construction work allowed the theater to operate only on weekends) was in the vicinity of 230,000. Ten months in, the theater has seen more than 300,000.

Racing museum may have IMAX

Championship Auto Racing Teams, Inc., the open-wheel race series featured in **Stephen Low's** LF film *Super Speedway*, is considering several locations for a museum that might include an IMAX theater. CART has been in discussions with **DreamWorks SKG**, **Time Warner**, and the **Walt Disney Company** about whether a racing museum, similar to those at Indianapolis and Daytona Beach, would be profitable for the organization.

Locations being considered for the museum, which would probably also house the organization's new headquarters, include Las Vegas, Detroit, and Orlando.

Kinoton's multi-format projector

German projector maker **Kinoton** has

introduced its MP-75E projector, which is capable of showing 4/35, 5/70, and 8/70 films.

The latest in the company's E-series of projectors, it is microprocessor controlled and can be switched between formats in a couple of minutes with simple changes to film path components. Pricing depends on options selected, but is in the vicinity of US\$50,000. Compatible platter systems are also available.

Kinoton projectors are distributed in the U.S. by **Boston Light & Sound**.

Polish firm to make 3D LF ads

Neo Film, a Wroclaw, Poland-based film production company, has signed a deal with **Imax Corporation** to use Imax's SANDDE 3D animation system to produce 3D LF ads, according to an article in the *Warsaw Business Journal*. The company was inspired by the popularity of Poland's first IMAX 3D theater, which opened in Warsaw last year. Although Neo Film claims that the spots would be only slightly more expensive to produce than conventional ads, no advertisers have signed up yet.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; narration writer: Mose Richards; score: Cliff Eidelman; visual effects supervisor: John F. Schlag; writer, co-producer: Almut Saygin; producer: Jan Herrmann. **Release: September.**

— Film is complete and was screened at Euromax and LFCA meetings in May.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; score: Anne Dudley; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). **Release: October.**

— Picture is locked.

— Digital and optical work is in progress. Sound preparation taking place in London and Toronto.

— World premiere at the Science Museum in London, Oct. 10.

Music Country (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: The Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: fall.**

— Principal photography is complete.

— Post production has been delayed pending resolution of a legal dispute.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Sky East (Asia), Mugen Distribution (rest of world); director: Marc Fafard; director of photography: Steve Howell; producer: Carl Samson. **Release: November.**

— April: Flight simulators in Montreal.

— May: BASE jumping off fjords in Norway.

— Principal photography is complete.

— CGI work is in progress, editing has begun.

June '01

July '01

Jan '02

China
OOL

Bears

OM

HB

MC

Courage
VA

Everglades

BATB

Vulcania Kiliman

L

F

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. **Release: November 2001.**

— Summer: sound mixing.

— Will be shown at GSTA meeting in September.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producer: Jeff Simon; director of photography: Jeff Simon; writer: Alan Ternes. **Release: late 2001.**

— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.

— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Beauty and the Beast

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Woolverton; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: producer: Don Hahn. **Release: January 2002.**

— Digital enhancement and reformatting of the 1991 film for 15/70 and 8/70 release are complete.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. **Release: March 2002.**

— Principal photography is complete.

— June: Final pickups.

— Editing has begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. **Release: Spring 2002.**

— April–May: Filming near the foothills of the Indian Himalayas.

— July: Shooting in Canada with trained tigers.

— October: Historical re-creations of tiger hunts in Rajasthan.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. **Release: April 2002.**

— Second-unit shooting in Montana and Oregon through spring.

— Editing has begun.

Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. **Release: April 2002.**

— August: Additional filming in locations to be determined.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. **Release: May 2002 (Canada), October 2002 (elsewhere).**

—March: Additional shooting in Africa.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. **Release: summer 2002.**

— March–May: Filmed flooding in Western Australia, koalas on Kangaroo Island.

— Shooting will wrap in July.

— Editing has begun.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. **Release: 2002.**

—Principal photography is complete. Editing has begun.

Rendez-vous à Paris

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. **Release: 2002.**

— Have filmed aerial sequences over Provence.

— Additional filming throughout France later this summer.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. **Release: mid-2002.**

—April: Filmed activities inside and outside the International Space Station.

— July: Last space mission to be filmed.

— Summer: Ground shooting continues.

The Science of Speed* (wt)

This follow-up to MFF's 1984 film *Speed* will look at three individuals who feel the need for speed.

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. **Release: September 2002.**

— July: Shooting in Europe and California.

&C
Pulse
ndia

JGWC

Equus
GT

ALBT
RAP
SS3D

SOS
UFOs

VOTA
Manatee
WG

SU
Roar
SFI

SVTS

AH
FON
Yosemite

CRA

MOG >

Volcanoes of the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Rich Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producers: Alex Low, James Cameron. Release: September 2002.

- Filmed test footage with Alvin submersible off the coast of San Diego late last year.
- August: Filming near Portugal, the Azores, and Bermuda.
- Later will dive into the Mariana Trench in the Pacific Ocean, the deepest point in the world.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.

- February: filmed wild manatees and rescue, rehabilitation, and release of injured manatees on the west coast of Florida.
- December: Will film at research facilities and capture additional footage of wild manatees.

Roar: Lions of the Kalahari (formerly Roar of Power)

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

- Filmed lions over 18 months in 1999–2000. Principal photography is complete.
- July: Filming pickup aerials in Botswana.
- 100% digital post production has begun.

Straight Up: Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: David Douglas, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.

- May–June: Shooting maintenance of high-voltage power lines by helicopter in Pennsylvania; flight of Pitcairn Autogyro; U.S. Marine Corps extraction exercises using Cobra and Sea Dragon helicopters.
- Additional shooting will continue through January 2002.

Forces of Nature: Natural Disasters (formerly Natural Disasters)

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: late 2002.

- Have filmed various earthquakes and volcanoes for the last decade.
- April: Filmed flooding of Mississippi River in Davenport, IA.
- May–June: Will film scientists studying tornadoes in Colorado and “Tornado Alley” in the

- U.S. Midwest.
- Editing has begun.

Santa vs. the Snowman*

A snowman, jealous of Santa's popularity, starts a “cold war” against him. Originally created for U.S. television, this computer-animated film is being expanded and repurposed for LF 3D.

- O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: Jonathan Winters, Ben Stein, Steve Oedekerk. Release: late 2002.
- Reframing of original footage is nearly complete.
- Writing new material for extended scenes, intro and “outro,” and comedy out-takes.
- Summer: Will record talent for new material.
- Fall: New material will be animated by Omaton and integrated into final version.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Release: February 2003.

- May–June: Filmed in Tahiti and Rangiroa.
- Principal photography is complete.

Mysteries of Greece* (wt)

A look at the country that has been called the birthplace of Western civilization.

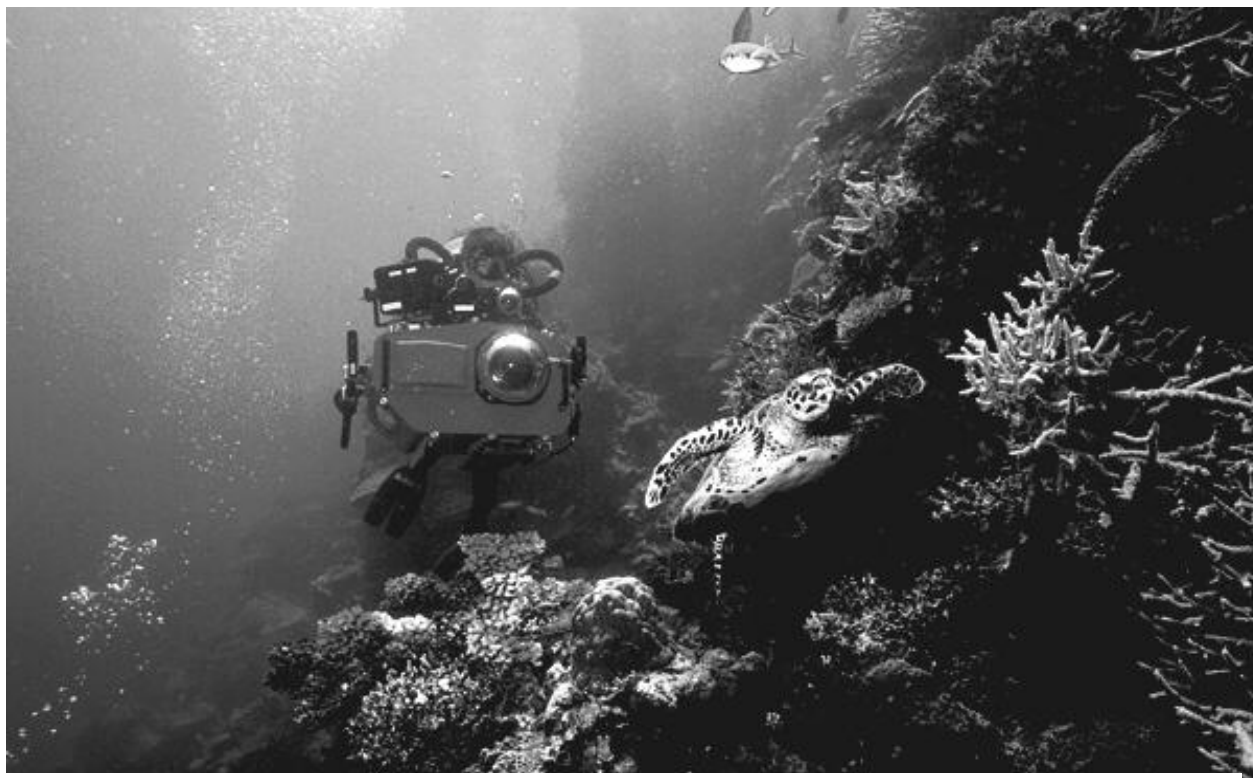
of Western civilization.

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore; Release: February 2004.

- July: Shooting underwater in the Aegean Sea.

Not actively in production:

Loch Lomond,
Legend of the Loch
Vulcania
Pulse: A Stomp Odyssey
Gulliver's Travels
UFOs: Science or Science Fiction?
The World's Game
Search for Infinity
Yosemite
Avalanche Hunter



Filming for MacGillivray Freeman's Coral Reef Adventure in Fiji.

Bookings: June/July 2001 by Film

784 bookings of 83 films in 252 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg ISA	9/15/00	9/30/01	AllAcces	Addison Mar	4/6/01	7/12/01	CDS	Fresno Edw	1/1/01	9/30/01
	Dublin Reg	1/1/01	12/31/01		Auckland	7/1/01	10/31/01		London SM	10/2/00	10/1/01
	Dusseldorf NeUe	7/31/00	7/30/01		Baltimore	4/6/01	9/30/01		Montpellier Gau	5/1/00	12/31/01
	Montpellier Gau	6/13/01	6/12/02		Berlin CS	5/3/01	10/2/01		Mumbai	3/23/01	3/22/02
	Mumbai	3/23/01	3/22/02		Berlin Disc	5/3/01	6/27/01		San Jose	5/4/00	5/3/03
	Oslo	12/1/00	6/1/01		Boise Edw	7/28/01	10/5/01		Toronto FP	4/12/01	9/30/01
	Oulu	5/1/01	4/30/02		Charleston SC	6/1/01	9/13/01		Valencia Edw	1/1/01	9/30/01
	Stockholm	3/1/00	8/30/01		Chicago NP	4/6/01	7/12/01		Vienna	12/8/00	12/31/01
	Sudbury	5/1/00	6/30/01		Cleveland	6/1/01	8/31/01		Warsaw IT	9/7/00	9/7/01
	Taipei AM	7/1/00	6/30/01		Columbus Mar	4/6/01	7/12/01		Baltimore	2/2/01	8/31/01
Africa	Warsaw IT	9/7/00	3/7/02	AIWC	Dallas Cmk	4/6/01	7/12/01		Bangkok	4/6/01	10/6/01
	Branson	4/15/01	12/31/01		Fort Lauderdale	5/25/01	12/21/01		Barcelona	5/4/01	5/5/02
	Charleston SC	2/13/01	7/15/01		Frankfurt NeUe	7/19/01	7/31/02		Berlin CS	1/15/00	8/31/01
	Houston MNS	5/01	9/01		Fresno Edw	7/28/01	10/5/01		Boise Edw	5/18/01	7/31/01
	Jersey City	10/7/00			Galveston	6/8/01	9/14/01		Brussels	1/1/01	8/31/01
	Kuwait City	12/25/00	12/24/01		Harrisburg	4/6/01	7/12/01		Calgary FP	3/23/01	7/31/01
	Malta	2/01	2/27/02		Honolulu Con	7/1/01	9/30/01		Cathedral City	11/1/00	7/31/01
	Menlyn ISA	3/9/01	9/30/01		Houston Edw	4/6/01	7/12/01		Charleston SC	4/1/01	9/30/01
	Providence Imx	5/1/01	8/31/01		Kansas City Zoo	4/6/01	7/12/01		Chicago NP	1/12/01	7/31/01
	Roanoke	1/20/01	6/29/01		King of Prussia UA	4/6/01	6/29/01		Fresno Edw	5/18/01	7/31/01
AJ	Strasbourg UGC	11/29/00	11/28/01		Las Vegas Imx	4/6/01	4/5/04	ChanJian Closed CTPA	Harrisburg	3/10/01	8/31/01
	Vancouver Imx	9/00	4/02	Amazon	Los Angeles Univ	4/6/01	7/12/01		Hong Kong	4/1/01	11/30/01
	Adelaide Imx	1/21/01	7/21/01		Lucerne	4/25/01	7/31/01		Honolulu Con	1/26/01	7/31/01
	Auckland	2/5/01	9/1/01		Memphis Pink	4/6/01	7/15/01		Jersey City	4/4/01	9/3/01
	Brisbane Imx	1/21/01	7/21/01		Miami Imx	4/6/01	7/12/01		Kaohsiung	1/3/01	9/30/01
	Hampton	7/15/01	1/14/02		Mississauga FP	4/6/01	7/13/01		Miami Imx	2/9/01	7/31/01
	London BFI	5/1/01	10/31/01		Montreal VP	4/6/01	7/13/01		Myrtle Beach	6/1/00	8/31/01
	Los Angeles Univ	5/24/01			Nashville Reg	4/6/01	7/12/01		Nyack Imx	6/22/01	9/30/01
	Memphis Pink	6/30/01	2/22/02		New York Sony	4/6/01	7/12/01		Oslo	1/20/01	8/31/01
	New Orleans	6/15/01	12/31/01		Norwalk	7/1/01	9/2/01		Philadelphia	4/5/01	9/27/01
Alaska	Perth Imx	11/1/00	6/1/01		Nyack Imx	4/6/01	6/28/01		Puebla	1/2/01	8/31/01
	Portland	5/24/01	10/1/01	Antarc ATSOT	Ontario Edw	4/6/01	7/12/01		Sacramento Imx	7/6/01	11/30/01
	Vancouver Imx	2/23/01	9/01		Oslo	4/25/01	7/31/01		San Francisco Sony	11/15/00	7/31/01
	Vienna	4/6/01	10/11/01		Sacramento Imx	4/6/01	7/29/01		Seattle PSC 2	4/6/01	10/31/01
	Charlotte	11/24/00	6/1/01		Saint Augustine	7/20/01	9/3/01		Seoul	1/13/01	6/30/01
	Hibbing	6/1/01	9/16/01		San Francisco Sony	4/6/01	7/12/01		Sudbury	5/5/01	9/8/01
	Myrtle Beach	2/1/01	3/1/02		Seattle PSC 1	5/4/01	9/6/01		Sydney Imx	12/24/99	8/31/01
	Pittsburgh	3/3/01	7/13/01		Sudbury	7/15/01	12/31/01		Tokyo IMAX	7/7/01	10/31/01
	Taipei MCRC	1/1/01	12/31/01		Tampa Reg	4/6/01	8/21/01		Toronto OSC	6/23/01	
	Vienna	1/26/01	7/5/01		Toronto FP	4/6/01	7/13/01		Tulsa Cmk	3/9/01	6/30/01
	Brisbane Imx	4/5/01	10/4/01	BP	Toronto OP	4/6/01	10/6/01	Cyberwor	Valencia Spn	5/1/00	8/31/01
AlienAdv	Corsicana	5/28/01	7/31/01		Valencia Edw	4/6/01	7/12/01		Victoria	9/1/00	6/1/01
	Edmonton SSC	2/16/01	9/4/01		Vienna	7/6/01	10/11/01		Wash NMNH	4/6/01	8/31/01
	Houston MNS	5/01	9/01		Wash NMNH	4/6/01	6/28/01		Woodridge Cmk	1/12/01	6/30/01
	Kyoto	3/21/98	2/28/02		Woodbridge FP	4/6/01	7/13/01		Vancouver SW	2/01	10/01
	Memphis Pink	2/24/01	2/22/02		Woodridge Cmk	4/6/01	7/12/01		Indianapolis WR	1/15/01	11/01
	Miami Imx	5/3/01	9/25/01		Hague	2/1/01	7/31/01		Kansas City Zoo	6/9/01	
	Saint Augustine	5/01	9/01		Indianapolis CMI	11/10/00	6/10/01		San Diego RHF	6/22/01	12/31/01
	Sandy	4/13/01	8/14/01		Lucerne	3/1/01	8/31/01		Agua Calientes	4/1/01	3/31/02
	Sudbury	5/01	9/01		Norwalk	1/12/01	6/14/01		Bogota	3/29/01	9/10/01
	Syracuse	11/00			Vienna	7/6/01	10/11/01		Fort Worth	10/1/00	10/1/03
AJ	Tampa MOSI	9/1/00	9/01	Antarc ATSOT	Oakland	1/1/01	12/1/02		Hampton	1/8/99	12/31/01
	Tsuruga	4/1/01	6/30/01		Amneville Gau	6/1/00	7/31/01		Kuala Lumpur NP	3/14/02	
	Vancouver Imx	5/4/01	9/01		Bangkok	10/26/00	6/30/01		Rochester Cmk	1/1/01	6/30/02
	Auckland	11/00	11/01		Cathedral City	6/27/00	7/31/01		Saint Louis SC	5/1/01	9/2/01
	Berlin CS	2/00	12/01		Dallas Cmk	6/15/01	10/31/01		San Jose	10/12/00	10/11/02
	Houston Edw	3/1/01	7/31/01		Melbourne Imx	8/27/00	7/31/01		Adelaide Imx	4/4/01	9/30/01
	Myrtle Beach	6/1/01	12/31/01		New York Sony	5/1/00	12/31/01		Apple Valley Imx	12/15/00	6/15/01
	Perth Imx	3/15/01	12/31/01		Tulsa Cmk	2/2/01	6/30/01		Auckland	4/4/01	12/31/01
	Poitiers 870 3D	2/1/00	2/1/02		Warsaw IT	4/27/01	9/30/01		Bangkok	12/5/00	6/30/01
	Quebec	3/15/01	7/31/01		Ankara	1/22/00			Bochum NeUe	3/8/01	3/7/02
AlienAdv	Sydney Imx	11/00	11/01	BP	Boise Edw	1/1/01	9/30/01		Bradford	3/1/01	2/28/02
	Tulsa Cmk	5/18/01	12/31/01		Bristol	7/1/00	9/30/01		Brisbane Imx	3/1/01	8/31/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DIA	Bristol	10/20/00	10/19/01	E3Dcc	Munich	1/15/01	3/31/02	GF	Munich	4/2/01	4/1/02
	Dearborn	10/6/00	10/6/01		Perth Imx	12/00	6/30/01		Pitea	6/3/00	11/30/01
	Fort Lauderdale	10/6/00	10/6/01		Strasbourg UGC	11/29/00	11/28/01		Saint Louis Arch	12/1/00	9/4/01
	Frankfurt NeUe	3/8/01	3/7/02		Alamogordo	5/25/01	11/30/01		San Jose	6/1/00	6/1/02
	Halifax	4/12/01	8/11/01		Calgary SC	12/1/00	12/1/01		Singapore DC	5/26/01	5/25/02
	Harrisburg	7/4/01	11/3/01		Copenhagen	12/1/00	12/1/01		Taejon Earth	9/1/00	9/1/01
	Kaohsiung	6/29/01	6/20/02		Karlshamn	6/1/01	12/31/01		Valencia Edw	3/3/01	6/30/01
	Kuwait City	12/25/00	12/24/01		Kofu	5/1/01	12/31/01		Charlotte	9/16/99	8/15/01
	London BFI	10/20/00	10/19/01		Osaka Sci	6/00	12/31/01		Hull	3/1/01	6/30/01
	London SM	10/20/00	10/19/01		Pitea	1/15/01	6/30/01	GN	Reno Fleisch	11/17/00	12/31/01
	Melbourne Imx	3/1/01	9/30/01	Everest	Regina	5/21/01	12/31/01		Sudbury	1/00	12/02
	Montpellier Gau	1/1/01	12/31/03		Sakai	4/1/01	9/30/01		Vantaa	9/1/00	8/31/01
	New Orleans	5/25/01	8/30/01		Stockholm	5/00	12/01		Calgary FP	2/14/01	6/14/01
	Oslo	11/29/00	11/29/01		Tijuana	2/15/01	8/31/01		Langley FP	4/27/01	8/24/01
	Poitiers Imax 3D	2/1/01	1/31/06		Tokyo ISEC	3/1/01	9/30/01		Montreal FP	2/9/01	6/14/01
	Rochester Cmk	4/4/01	12/31/01		Tondabayashi	4/18/01	10/1/01		Paris Geo	2/27/01	8/31/01
	Sacramento Imx	12/15/00	6/15/01		Valencia Spn	12/1/00	6/30/01		Stockholm	9/00	12/31/01
	Sydney Imx	3/1/01	9/30/01		Calgary Imx	6/11/01	9/11/01	GP HaunCast	Taipei AM	3/30/01	9/30/02
	Tampa Reg	6/1/01	9/30/01		Goteborg	4/21/01	10/20/01		Toronto FP	5/11/01	9/11/01
	Tempe Imx	1/31/01	7/30/01	Extreme	Karuizawa Sei	4/1/01			Barcelona	11/99	
	Tokyo IMAX	12/2/00	7/6/01		La Coruna	11/1/00	10/31/01		Addison Mar	2/23/01	7/31/01
	Toronto OSC	11/10/00	5/3/02		Las Palmas	7/1/00	6/30/01		Berlin CS	4/5/01	10/31/01
	Virginia Beach	11/24/00	9/30/01		Manchester UCI	4/6/01	4/5/02		Berlin Disc	4/5/01	10/31/01
	Winnipeg	3/26/01	9/26/01		Niagara	3/20/01	10/4/01		Buffalo Reg	2/23/01	7/31/01
	Wuerzburg	12/15/00	12/14/01		Norwalk	6/30/00	6/14/01		Buford Reg	2/23/01	7/31/01
	Yokohama SC	3/3/01	3/23/02		Nyack Imx	6/22/01	10/11/01		Chicago NP	2/23/01	7/31/01
	Boise Edw	1/1/01	12/31/01		Sandton ISA	3/9/01	9/29/01		Columbus Mar	2/23/01	7/31/01
	Dayton	5/26/01	9/3/01		Tempe Imx	3/9/01	7/13/01		Dallas Cmk	2/23/01	7/31/01
	Fresno Edw	1/1/01	12/31/01		Vancouver Imx	2/23/01	9/01		Dublin Reg	2/23/01	7/31/01
DIS	Houston SCH	1/18/93	7/12/02		Vienna	7/6/01	10/11/01		Edmonton FP	2/23/01	7/31/01
	Huntsville	1/1/00	12/31/01		Auckland	9/15/99			Irvine Edw	2/23/01	7/31/01
	Hutchinson	10/7/85	6/18/01		Austin	6/2/01	12/2/01		Langley FP	2/23/01	7/31/01
	KSC 1	7/21/85			Barcelona	5/14/99			Lincolnshire Reg	2/23/01	7/31/01
	Valencia Edw	1/1/01	12/31/01		Berlin Disc	5/2/00	10/01		Los Angeles Univ	2/23/01	7/31/01
	Bristol	7/1/01	6/30/02		Bristol	1/20/01	7/01		Mississauga FP	2/23/01	7/31/01
	Cathedral City	2/1/01	7/31/01		Honolulu Con	8/18/00	8/17/02		Montreal FP	2/23/01	7/31/01
	Houston SCH	7/30/94	7/12/02		Madrid	6/22/00	6/22/01		Myrtle Beach	2/23/01	7/31/01
	Huntsville	10/1/98	12/31/01		Malta	12/6/00	12/7/02		Nashville Reg	2/23/01	7/31/01
	Kitakyushu	4/1/01	3/31/02	Dolphins	Munich	4/12/99			New Rochelle Reg	2/23/01	7/31/01
Dolphins	Manchester UCI	11/10/00	11/9/01		Providence Imx	6/6/01	11/6/01	HC HCBTD HD HH	New York Sony	2/23/01	7/31/01
	Tampa MOSI	11/11/98			Regina	9/29/00	9/28/01		Ontario Edw	2/23/01	7/31/01
	Tokyo IMAX	3/3/01	7/6/01		Sacramento Imx	5/11/01	9/27/01		San Francisco Sony	2/23/01	7/31/01
	Barcelona	10/15/00	10/14/01		San Francisco Sony	6/29/01	9/29/01		Toronto FP	2/23/01	7/31/01
	Fort Lauderdale	4/16/01	10/6/01		Speyer Imax	5/1/00			Valencia Edw	2/23/01	7/31/01
	Galveston	3/7/01	9/9/01		Spokane	12/15/00	6/01		Woodbridge FP	2/23/01	7/31/01
	Glasgow	10/5/00	10/4/01		Sydney Imx	2/16/01	8/01		Woodridge Cmk	2/23/01	7/31/01
	Halifax	5/21/01	11/24/01		Vancouver Imx	5/4/01	9/01		Alamogordo	4/1/00	9/30/01
	Huntsville	1/10/01	2/1/02		Vienna	1/26/01	10/11/01		San Simeon		
	Laie	5/1/01	4/30/04	Fantasia FEOC FOK Galapago	Yellowstone	11/1/99	10/31/02		Dallas Cmk	1/1/01	6/30/02
E3D	London BFI	4/1/01	9/30/01		Tampa Reg	3/2/01		IA Imagine IOTS	Fort Lauderdale	10/6/00	6/30/01
	Los Angeles CSC	10/20/00	6/30/01		Taichung NMNS	3/20/01	6/20/01		Honolulu Con	5/1/00	2/28/02
	Madrid	3/15/00	3/14/02		Huntsville	6/15/01	7/15/01		Xalapa	2/1/01	8/1/01
	Memphis Pink	11/4/00	9/3/01		Addison Mar	6/23/00	12/31/01		Bochum NeUe	5/24/01	8/31/01
	Montpellier Gau	11/1/00	10/31/01		Apple Valley Imx	5/1/00	12/31/01		Valencia Spn	12/1/00	9/30/01
	Montreal VP	9/1/00	8/01		Bochum NeUe	9/1/00	8/31/02		Galveston	5/15/01	9/14/01
	Philadelphia	1/15/01	7/15/01		Brussels	5/1/01	12/31/01		Buffalo Reg	12/15/99	12/31/01
	Reno Fleisch	1/5/01	6/30/01		Chattanooga	8/26/00	9/15/01		Galveston	3/1/01	6/30/01
	Rochester MSC	11/3/00	10/31/01		Columbus Mar	12/1/00	12/31/01		Lincolnshire Reg	1/1/01	12/31/01
	San Antonio 2D	1/1/01	8/01		Houston Edw	1/5/01	6/21/01		Lubbock	2/2/01	8/1/01
E3D	Sandton ISA	3/9/01	3/8/02	GC	Irvine Edw	1/5/01	6/21/01		Nashville Reg	1/1/01	12/31/01
	Stockholm	10/1/00	3/31/02		Langley FP	6/1/01	5/31/02	ITD	Omaha	3/1/01	8/31/01
	Syracuse	9/6/00			Los Angeles CSC	11/5/99	9/14/01		Pittsburgh	6/23/01	12/14/01
	Tijuana	5/5/01	11/4/01		New Orleans	3/1/01	6/30/01		Rochester Cmk	3/1/01	3/1/02
	Victoria	3/1/01	9/15/01		Sinsheim	3/10/01	3/9/02		Seattle Dome	3/1/01	2/28/02
	Ankara	7/1/00			Taichung NMNS	1/1/01	12/31/01		Taipei MCRC	7/1/00	6/30/01
	Barcelona	5/11/00			Valencia Edw	1/5/01	6/21/01		Toronto OSC	1/28/00	7/15/01
	Berlin Disc	2/26/99	12/31/01		Vancouver Imx	5/4/01	9/01		Tsuruga	7/1/01	9/30/01
	Bradford	5/1/01	12/31/01		Virginia Beach	1/15/00			Apple Valley Imx	7/15/00	12/31/01
	Brisbane Imx	3/15/01	7/31/01		Wash NMNH	10/27/99			Baltimore	10/6/00	10/5/02
E3D	Cheshire Oaks	12/31/00			Winnipeg	3/1/01	6/1/01		Berlin Disc	6/1/01	5/31/02
	Colorado Springs Cmk	5/25/01	12/31/01	GC	Woodridge Cmk	6/23/00			Fresno Edw	10/2/00	10/1/01
	Goteborg	3/14/01	12/14/01		Bandung	9/1/00	8/31/02		Harrisburg	9/9/99	
	Kansas City Sci	5/1/00	12/01		Calgary Imx	6/15/01	12/30/01		Irvine Edw	5/1/00	12/31/01
	King of Prussia UA	5/25/01	11/30/01		Grand Canyon	11/1/99	2/28/02		Kuwait City	12/25/00	12/24/01
	London BFI	6/1/01	12/31/01		Houston MNS	5/25/01	10/25/01		Lincolnshire Reg	6/1/00	8/31/01
	Madrid	10/00	10/01		Karlshamn	9/1/00	9/1/01		Los Angeles Univ	6/17/00	6/16/01
	Miami Imx	6/22/01	12/31/01		Mobile	6/1/01	9/30/01		Madrid	5/5/99	6/4/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	New Rochelle Reg	1/1/01	12/31/01	MJTTM	Jakarta	6/5/00	6/4/01	MWH	New Rochelle Reg	4/20/01	6/30/01
	Ontario Edw	5/1/00	12/31/01		Karlshamn	1/15/01	9/15/01		San Jose	5/4/00	5/3/03
	Oslo	12/1/00	6/1/01		Oklahoma City	6/9/01	10/31/01		Toronto OP	3/1/01	7/31/04
	Providence Imx	10/7/00	10/6/03		Vienna	7/6/01	10/11/01		Woodridge Cmk	1/1/01	6/30/02
	Rochester Cmk	6/1/00	6/1/02		Atlanta FMNH	3/30/01	9/30/01		Bochum NeUe	5/3/01	10/01
	San Francisco Sony	6/16/99	6/16/01		Auckland	10/18/00	7/18/01		Hague	6/26/01	11/01
	Tampa Reg	3/15/01	3/1/02		Baltimore	1/27/01	9/1/01		Munich	4/4/01	9/01
	Tulsa Cmk	6/1/00	6/30/02		Barcelona	5/3/01	5/2/02		Speyer Imax	4/11/01	9/01
	Atlanta FMNH	3/16/01	9/15/01		Charleston SC	12/15/00	6/15/01		Vienna	1/26/01	10/11/01
	Birmingham	3/24/01	9/23/01		Dayton	2/2/01	10/2/01	Niagara	Bandung	9/1/00	8/31/02
	Boston MOS	6/15/01	11/14/01		Dearborn	2/9/01	8/9/01		Beijing	12/31/00	12/30/01
	Calgary Imx	3/15/01	9/14/01		Edmonton FP	12/1/00	6/1/01		Niagara	7/1/86	
	Cape Town ISA	5/14/01	11/13/01		Hamaoka	4/11/01	9/24/01		San Jose	6/1/00	6/1/02
	Charlotte	3/23/01	9/22/01		Hastings	3/14/01	9/14/01		Tianjin	1/1/01	12/31/01
	Chicago MSI	3/9/01	9/8/01		Hull	3/1/01	7/1/01	Nsync	Columbus COSI	3/01	9/01
	Cincinnati	3/9/01	9/8/01		Hutchinson	12/15/00	6/3/01		Dallas Cmk	3/2/01	9/2/01
	Cleveland	3/9/01	9/8/01		Karuizawa Sei	4/1/01			Fort Lauderdale	3/27/01	
	Copenhagen	4/6/01	10/5/01		Kitakyushu	4/23/01	7/16/01		Hampton	2/9/01	8/9/01
	Detroit	5/15/01	11/14/01		London ONT	3/2/01	9/2/01		Hartford Crn	4/27/01	
	Duluth	3/23/01	9/22/01		Malta	5/17/01	9/7/01		Houston Edw	2/2/01	
	Fort Worth	3/9/01	9/8/01		Monrovia Krik	3/30/01	8/30/01		Irvine Edw	2/2/01	8/9/01
	Hague	4/1/01	9/1/01		Nagasaki SM	4/9/01	7/9/01		Kansas City Sci	2/2/01	8/20/01
	Harrisburg	5/31/01	11/30/01		Osaka Sci	6/8/01	7/13/01		Langley FP	2/9/01	8/9/01
	Houston MNS	5/24/01	11/21/01		Philadelphia	2/2/01	9/29/01		Ontario Edw	2/9/01	8/2/01
	Hull	7/1/01	12/31/01	MOE	Quebec	3/14/01	6/18/01		Santa Clara	3/27/01	
	Huntsville	5/26/01	9/5/01		San Diego RHF	4/6/01	8/31/01		Toronto FP	3/01	9/01
	Hutchinson	3/16/01	9/15/01		Sandusky	5/6/01	10/28/01		Toronto OP	2/2/01	8/2/01
	Indianapolis CMI	3/16/01	9/15/01		Shakopee	5/11/01	9/14/01		Valencia Edw	2/9/01	8/9/01
	Irvine Edw	3/30/01	9/29/01		Tokorozawa	4/9/01	7/23/01		Woodbridge FP	2/2/01	8/2/01
	Jersey City	3/14/01	3/02		Baltimore	5/20/99	6/30/01	OG OMATS	Woodridge Cmk	3/2/01	9/2/01
	Kansas City Zoo	3/23/01	9/22/01		Bandung	9/1/00	8/31/02		Gurnee	4/14/01	10/28/01
	Little Rock	3/24/01	9/23/01		Barcelona	4/26/99	6/30/01		Mexico City Pap	1/1/01	8/31/01
	Los Angeles CSC	3/16/01	9/15/01		Boston MOS	1/1/01	6/15/01		Montpellier Gau	8/31/00	9/30/01
	Louisville	5/1/01	9/1/01		Bristol	8/7/00	7/24/01		Norwalk	1/12/01	6/14/01
	Lubbock	4/13/01	10/12/01		Brussels	1/1/01	6/30/01		Taipei AM	7/15/00	7/14/01
	Miami Imx	3/15/01	9/14/01		Buffalo Reg	4/27/01	7/27/01	OO	Atlanta FMNH	5/25/01	11/25/01
	Milwaukee	3/30/01	9/29/01		Calgary FP	3/31/01	7/30/01		Dallas SP	5/25/01	
	Montreal VP	4/26/01	10/25/01		Cape Town ISA	3/5/01	2/28/03		Los Angeles CSC	6/22/01	12/20/01
	Myrtle Beach	3/16/01	9/15/01		Corpus Christi	3/15/01	2/14/02		Mexico City Pap	6/1/01	1/31/02
	Norwalk	6/15/01	9/30/01		Fort Worth	1/1/01	7/1/01		New York AMNH	1/13/01	7/12/01
	Oklahoma City	3/11/01	8/31/01		Glasgow	2/9/01	9/7/01		Orlando SC	3/10/01	10/9/01
	Ontario Edw	3/30/01	9/29/01		Hague	10/12/00	6/11/01		Poitiers Imax	2/1/01	2/28/02
	Pensacola	3/10/01	9/9/01		Hastings	12/5/00	6/12/01		San Diego NHM	3/31/01	
	Philadelphia	6/15/01	12/14/01		Indianapolis CMI	7/14/00	6/15/01		Singapore SC	3/6/01	8/5/01
	Pittsburgh	4/7/01	8/3/01		Langley FP	3/1/01	12/31/02		Tampa MOSI	3/16/01	8/30/01
	Portland	3/16/01	9/15/01		Las Vegas Imx	12/1/00	8/31/02	ROF	Wash NMNH	9/12/00	11/13/02
	Quebec	3/1/01	9/1/01		London ONT	6/1/01	11/30/01		Harrisburg	1/1/01	6/1/01
	Regina	3/15/01	9/14/01		Manchester UCI	11/10/00	12/31/01		Mobile	9/20/00	6/1/01
	Richmond SMV	6/9/01	10/19/01		Mumbai	3/23/01	3/22/02		Roanoke	11/24/00	6/29/01
	Saint Paul	6/14/01	12/13/01		Munich	4/2/01	4/1/02		Vienna	4/6/01	7/5/01
	San Antonio 2D	3/16/01	9/15/01		Oakland	3/1/01	8/30/01	RSATM	Boise Edw	4/6/01	7/20/01
	San Diego RHF	3/16/01	9/3/01		Orlando SC	3/1/01	8/30/01		Cathedral City	10/1/98	10/30/01
	San Jose	5/24/01	10/4/01		Oslo	3/20/01	9/19/01		Fresno Edw	4/6/01	7/20/01
	Shreveport	3/17/01	9/16/01		Paris Geo	5/18/00	6/24/01		Halifax	1/22/01	7/21/01
	Singapore SC	4/1/01	9/30/01		Pilea	3/1/01	2/28/02		Houston Edw	7/1/01	10/31/01
	Spokane	3/30/01	9/29/01		Portland	11/1/00	6/30/01		Irvine Edw	9/15/00	10/31/01
	Syracuse	3/24/01	9/23/01		San Jose	2/8/01	12/31/02		Ontario Edw	7/1/01	10/31/01
	Tampa MOSI	5/25/01	11/15/01		San Juan Mega				Saint Augustine	5/25/01	7/20/01
	Toronto OP	3/15/01	9/14/02		Sandton ISA	3/5/01	2/28/03		Valencia Edw	7/1/01	10/31/01
	Valencia Edw	3/30/01	9/29/01		Speyer Imax	2/1/01	7/31/01		Victoria	5/4/01	7/31/01
	Vienna	4/6/01	10/11/01		Stockholm	12/00			Warsaw IT	9/6/00	9/5/01
L5	Wash NMNH	3/8/01	9/7/01		Strasbourg UGC	11/29/00	11/28/01	RTW S&R	Santa Clara	3/1/01	10/1/01
	Baltimore	5/25/01	12/31/01		Sudbury	1/1/01	9/30/01		Cathedral City	10/1/98	10/30/01
	Berlin Disc	8/15/00	8/14/01		Vancouver Imx	12/00	1/30/02		Dallas Cmk	5/1/00	5/1/02
	Bochum NeUe	8/26/99	8/25/01		Vancouver SW	9/10/99	6/01		Kaohsiung	7/1/00	6/30/01
	Dusseldorf NeUe	8/26/99	8/25/01		Vienna	4/6/01	7/5/01		London ONT	5/1/00	8/30/01
	Galveston	5/15/01	9/14/01		Wuerzburg	4/16/01	12/31/01		Munich	10/14/99	11/30/01
	Nyack Imx	2/1/01	5/1/04	MOF	Huntsville	1/10/01	1/9/02		Quebec	4/1/00	3/31/02
	Ontario Edw	5/1/00	12/31/01		Pensacola	11/8/96			Santa Clara	5/24/01	7/31/01
	Sacramento Imx	7/1/01	10/1/04		Berlin Disc	5/31/01	11/30/01	SAA	Auckland	4/30/01	10/30/01
	San Antonio 2D	5/15/01	8/15/01		Kansas City Sci	7/1/00	7/31/01		Boston MOS	2/16/01	10/31/01
LB	Apple Valley Imx	5/15/01	9/6/01		Lincolnshire Reg	5/18/01	7/31/01		Columbus COSI	6/16/01	6/16/02
	Chattanooga	5/3/96			Addison Mar	9/1/00	9/1/01		Dallas SP	2/11/01	8/30/02
	Addison Mar	9/1/00	8/31/01		Houston SCH	6/28/97	12/31/01		Dearborn	6/22/01	10/31/01
LS	Cedar Rapids	3/23/01	6/30/01		King of Prussia UA	1/1/01	12/31/03		Houston MNS	2/10/01	9/2/01
	Dwingeloo	5/1/01	4/30/03		Mississauga FP	4/6/01	8/31/02		Kansas City Sci	4/21/01	9/27/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SE	Milwaukee	6/8/01	11/8/01	TF	Corpus Christi	3/9/01	3/8/02	TRF	Tulsa Cmk	4/14/00	12/31/01
	Munich	6/14/01	12/13/01		Warner Robins	7/92			Virginia Beach	1/8/99	12/31/01
	New York AMNH	2/10/01	9/30/01	TR	Wash NASM	7/1/76			Warsaw IT	11/17/00	11/16/01
	Vienna	7/6/01	12/31/01		Alamogordo	7/1/99	8/31/01		Winnipeg	5/1/01	9/30/01
	Monterrey Mex	6/1/01	12/1/01		Buffalo Reg	4/20/01	7/31/01		London ONT	10/1/00	6/1/01
SFTGS	Nagano Hot	7/1/01	9/16/01		Glasgow	2/9/01	10/9/01	TTL	Shreveport	10/00	6/01
	New Rochelle Reg	4/20/01	8/24/01		Kuwait City	1/1/01	8/31/01		Seattle PSC 1	4/1/01	8/31/01
	Toronto OSC	3/6/98	3/31/02		Miami Imx	5/18/01	8/31/01		Alamogordo	5/25/01	1/30/02
	Lehi	6/1/01	10/1/01		Saint Paul	3/30/01	8/31/01		Ankara	5/01	
	Alamogordo	11/1/00	7/30/01	Trex	Shreveport	3/30/01	9/30/01	WAMnv	Oslo	12/15/00	12/15/01
Solarmax	Denver MNH	7/1/01	12/31/01		Amneville Gau	3/28/01	3/27/02		Sinsheim	4/7/00	
	Hong Kong	4/1/01	9/30/01		Ankara	1/22/00			Ichikawa	4/1/01	7/31/01
	Jersey City	10/7/00	9/01		Barcelona	10/99			Montpellier Gau	3/21/01	4/23/02
	Kansas City Zoo	1/13/01	9/30/01		Berlin CS	1/20/00	7/31/01	Whales	Paris Geo	2/1/00	
SOLOE	Monterrey Mex	3/29/01	9/26/01		Berlin Disc	1/14/00	7/31/01		Denver MNH	3/2/01	10/01
	Oakland	9/15/00	9/14/01		Boston MOS	12/16/00	6/14/01		Galveston	3/9/01	6/15/01
	Oslo	3/1/01	12/31/01		Bradford	4/5/99	12/31/01		Hutchinson	5/25/01	11/25/01
	Taipei AM	3/1/01	2/28/03		Bristol	4/6/01	4/5/02		Indianapolis CMI	7/13/01	11/8/01
	Tempe Imx	3/1/01	12/31/01		Brussels	9/1/00	6/30/01		Lehi	7/14/01	4/2/02
STTM	Toronto OSC	1/01	6/30/01		Buford Reg	8/13/99	12/31/01	Wildfire	Menlyn ISA	3/30/01	9/30/01
	Vancouver SW	11/00	6/01		Cape Town ISA	3/1/01	5/31/02		Mobile	6/1/01	9/30/01
	Wash NASM	2/15/01	8/15/01		Charleston SC	9/1/00	2/1/02		San Juan Mega		
	Bristol	4/1/00			Colorado Springs Cmk	9/10/00	12/31/01		Columbus COSI	9/1/00	9/1/01
	Berlin CS	10/12/00			Dearborn	5/1/00	8/31/01	WOC	Tempe Imx	5/18/01	10/31/01
SupeSpee	Frankfurt NeUe	11/9/00	6/30/01		Edmonton SSC	7/1/01	10/4/01		Amneville Gau	10/23/00	7/31/01
	Wuerzburg	12/13/00	6/1/01		Halifax	5/1/00	10/31/01		Dallas Cmk	2/23/01	6/23/01
	Alamogordo	4/1/01	9/30/01		Harrisburg	5/27/00	9/30/01		Osaka Sun	6/1/01	10/31/01
	Branson	3/23/01	1/6/02		Irvine Edw	5/1/00	12/31/01		Rochester Cmk	7/13/01	9/30/01
	Dearborn	5/1/01	10/30/01		Karuizawa Sei	6/23/01	12/31/01	Wolves	Albuquerque	4/1/00	1/3/02
T40	Kansas City Sci	6/9/01	10/15/01		King of Prussia UA	1/12/01	6/12/01		Anchorage	5/14/00	5/20/04
	Niagara	6/1/01	10/1/01		Langley FP	11/8/00	2/12/02		Columbus COSI	2/01	9/1/01
	Puebla	5/15/01	11/15/01		London SM	7/21/01	1/20/02		Dallas SP	5/1/00	9/01
	Richmond SMV	4/28/01	9/11/01		Los Angeles Univ	4/14/00	6/30/01		Duluth	5/1/01	11/1/01
	Syracuse	9/1/97	6/30/02		Monterrey Mex	12/1/00	6/1/01	Yell	Edmonton SSC	9/1/00	6/1/01
T90	Tempe Imx	7/15/01	11/15/01		Montpellier Gau	3/24/99	9/23/01		London ONT	8/10/00	6/30/01
	Victoria	1/1/01	6/1/01		Montreal FP	12/14/00	2/12/02		Saint Paul	10/1/00	9/1/01
	Cathedral City	10/1/98	10/30/01		Munich	7/29/99	11/30/01		Syracuse	11/4/00	
	Fort Worth	6/29/01	11/1/01		Nagano Hot	3/17/01	6/30/01		Yellowstone	6/1/01	
	Nashville Reg	4/15/01	8/31/01		Nashville Reg	5/14/00	11/10/01	ZC	Fort Lauderdale	4/6/01	7/5/01
TBAA	Seattle PSC 1	3/1/01	9/4/01		Ontario Edw	5/1/00	12/31/01		Hampton	4/6/01	10/5/01
	Norwalk	11/20/98	12/31/03		Oslo	4/12/00	10/11/01		Indianapolis CMI	12/1/00	6/30/01
	Hutchinson	9/5/00	6/30/01		Poitiers Solido	2/1/00	1/31/03		Tianjin	1/1/01	12/31/01
	Kuala Lumpur NP	7/16/00	7/15/01		Richmond SMV	1/1/01	6/8/01		Zion	5/24/94	
	Oakland	7/1/00	9/30/01		Stockholm	2/1/01	7/31/02				
	Oakland	7/1/00	7/1/01		Sudbury	4/7/00	6/30/01				
	San Jose	1/10/01	12/31/02		Tsuruga	6/1/01	10/31/01				

June/July 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	AllAcces	4/6/01	7/12/01	Apple Valley Imx	UGs	5/01		Bandung	GC	9/1/00	8/31/02
	Galapago	6/23/00	12/31/01		Cyberwor	12/15/00	6/15/01		MOE	9/1/00	8/31/02
	HaunCast	2/23/01	7/31/01		Galapago	5/1/00	12/31/01		Niagara	9/1/00	8/31/02
	LS	9/1/00	8/31/01		ITD	7/15/00	12/31/01	Bangkok	ATSOT	10/26/00	6/30/01
	MTM	9/1/00	9/1/01		LB	5/15/01	9/6/01		CDS	4/6/01	10/6/01
Adelaide Imx	AIWC	1/21/01	7/21/01	Atlanta FMNH	JIAC	3/16/01	9/15/01		Cyberwor	12/5/00	6/30/01
	Cyberwor	4/4/01	9/30/01		MJTMM	3/30/01	9/30/01		CDS	5/4/01	5/5/02
	CV	4/1/01	3/31/02		OO	5/25/01	11/25/01	Barcelona	Dolphins	10/15/00	10/14/01
	E3Dcc	5/25/01	11/30/01		AIWC	2/5/01	9/1/01		E3D	5/11/00	
	HC	4/1/00	9/30/01	Auckland	AlienAdv	11/00	11/01		Extreme	5/14/99	
Aguascalientes	Solarmax	11/1/00	7/30/01		AllAcces	7/1/01	10/31/01		GP	11/99	
	SupeSpee	4/1/01	9/30/01		Cyberwor	4/4/01	12/31/01		MJTMM	5/3/01	5/2/02
	TR	7/1/99	8/31/01		Extreme	9/15/99			MOE	4/26/99	6/30/01
	UGs	5/25/01	1/30/02		MJTMM	10/18/00	7/18/01	Beijing	Trex	10/99	
	Wolves	4/1/00	1/3/02	Austin	SAA	4/30/01	10/30/01		Niagara	12/31/00	12/30/01
Amneville Gau	ATSOT	6/1/00	7/31/01		Extreme	6/2/01	12/2/01		AlienAdv	2/00	12/01
	Trex	3/28/01	3/27/02		AllAcces	4/6/01	9/30/01		AllAcces	5/3/01	10/2/01
	WOC	10/23/00	7/31/01		CDS	2/2/01	8/31/01		CDS	1/15/00	8/31/01
	Wolves	5/14/00	5/20/04		ITD	10/6/00	10/5/02	Berlin CS	HaunCast	4/5/01	10/31/01
Anchorage	BP	1/22/00			L5	5/25/01	12/31/01		STTM	10/12/00	
	E3D	7/1/00		Baltimore	MJTMM	1/27/01	9/1/01		Trex	1/20/00	7/31/01
	Trex	1/22/00			MOE	5/20/99	6/30/01		AllAcces	5/3/01	6/27/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Birmingham Bochum NeUe	E3D	2/26/99	12/31/01	Cheshire Oaks	E3D	12/31/00		Glasgow	IOTS	3/1/01	6/30/01
	Extreme	5/2/00	10/01	Chicago MSI	JIAC	3/9/01	9/8/01		L5	5/15/01	9/14/01
	HaunCast	4/5/01	10/31/01	Chicago NP	AllAcces	4/6/01	7/12/01		Whales	3/9/01	6/15/01
	ITD	6/1/01	5/31/02		CDS	1/12/01	7/31/01		Dolphins	10/5/00	10/4/01
	L5	8/15/00	8/14/01		HaunCast	2/23/01	7/31/01		MOE	2/9/01	9/7/01
	MOTM	5/31/01	11/30/01	Cincinnati	JIAC	3/9/01	9/8/01	Goteborg	TR	2/9/01	10/9/01
	Trex	1/14/00	7/31/01	Cleveland	AllAcces	6/1/01	8/31/01		E3D	3/14/01	12/14/01
	JIAC	3/24/01	9/23/01		JIAC	3/9/01	9/8/01	Grand Canyon	Everest	4/21/01	10/20/01
	Cyberwor	3/8/01	3/7/02	Colorado Springs Cmk	E3D	5/25/01			GC	11/1/99	2/28/02
	Galapago	9/1/00	8/31/02					Gurnee	OG	4/14/01	10/28/01
Bogota Boise Edw	IA	5/24/01	8/31/01					Hague	Amazon	2/1/01	7/31/01
	L5	8/26/99	8/25/01	Columbus COSI	Trex	9/10/00	12/31/01		JIAC	4/1/01	9/1/01
	MWH	5/3/01	10/01		Nsync	3/01	9/01	Halifax	MOE	10/12/00	6/11/01
	CV	3/29/01	9/10/01		SAA	6/16/01	6/16/02		MWH	6/26/01	11/01
	AllAcces	7/28/01	10/5/01		Wildfire	9/1/00	9/1/01		Cyberwor	4/12/01	8/11/01
Boksborg ISA Boston MOS	BP	1/1/01	9/30/01	Columbus Mar	JIAC	4/6/01	7/12/01		Dolphins	5/21/01	11/24/01
	CDS	5/18/01	7/31/01		Galapago	12/1/00	12/31/01		RSATM	1/22/01	7/21/01
	DIA	1/1/01	12/31/01		HaunCast	2/23/01	7/31/01	Hamaoka Hampton	Trex	5/1/00	10/31/01
	RSATM	4/6/01	7/20/01	Copenhagen	E3Dcc	12/1/00	12/1/01		MJTMM	4/11/01	9/24/01
	AEK	9/15/00	9/30/01		AJAC	4/6/01	10/5/01		AIWC	7/15/01	1/14/02
Bradford	JIAC	6/15/01	11/14/01	Corpus Christi	MOE	3/15/01	2/14/02		CV	1/8/99	12/31/01
	MOE	1/1/01	6/15/01		TF	3/9/01	3/8/02	Harrisburg	Nsync	2/9/01	8/9/01
	SAA	2/16/01	10/31/01	Corsicana	Alaska	5/28/01	7/31/01		Yell	4/6/01	10/5/01
	Trex	12/16/00	6/14/01	Dallas Cmk	AllAcces	4/6/01	7/12/01		AllAcces	4/6/01	7/12/01
	Cyberwor	3/1/01	2/28/02		ATSOT	6/15/01	10/31/01		CDS	3/10/01	8/31/01
Branson	E3D	5/1/01	12/31/01		HaunCast	2/23/01	7/31/01		Cyberwor	7/4/01	11/3/01
	Trex	4/5/99	12/31/01		HD	1/1/01	6/30/02		ITD	9/9/99	
	Africa	4/15/01	12/31/01		Nsync	3/2/01	9/2/01	Hartford Crn Hastings	JIAC	5/31/01	11/30/01
	SupeSpee	3/23/01	1/6/02		S&R	5/1/00	5/1/02		ROF	1/1/01	6/1/01
	AIWC	1/21/01	7/21/01	Dallas SP	WOC	2/23/01	6/23/01		Trex	5/27/00	9/30/01
Brisbane Imx	Alaska	4/5/01	10/4/01		OO	5/25/01			Nsync	4/27/01	
	Cyberwor	3/1/01	8/31/01		SAA	2/11/01	8/30/02	Hibbing Hong Kong	MJTMM	3/14/01	9/14/01
	E3D	3/15/01	7/31/01	Dayton	Wolves	5/1/00	9/01		MOE	12/5/00	6/12/01
	BP	7/1/00	9/30/01		DIA	5/26/01	9/3/01		AJ	6/1/01	9/16/01
	Cyberwor	10/20/00	10/19/01	Dearborn	MJTMM	2/2/01	10/2/01	Honolulu Con	CDS	4/1/01	11/30/01
Bristol	DIS	7/1/01	6/30/02		Cyberwor	10/6/00	10/6/01		Solarmax	4/1/01	9/30/01
	Extreme	1/20/01	7/01		MJTMM	2/9/01	8/9/01		AllAcces	7/1/01	9/30/01
	MOE	8/7/00	7/24/01		SAA	6/22/01	10/31/01		CDS	1/26/01	7/31/01
	SOLOE	4/1/00			SupeSpee	5/1/01	10/30/01		Extreme	8/18/00	8/17/02
	Trex	4/6/01	4/5/02	Denver MNH	Trex	5/1/00	8/31/01		HH	5/1/00	2/28/02
Brussels	CDS	1/1/01	8/31/01		Solarmax	7/1/01	12/31/01	Houston Edw	AlienAdv	3/1/01	7/31/01
	Galapago	5/1/01	12/31/01		Whales	3/2/01	10/01		AllAcces	4/6/01	7/12/01
	MOE	1/1/01	6/30/01	Detroit	JIAC	5/15/01	11/14/01		Galapago	1/5/01	6/21/01
	Trex	9/1/00	6/30/01	Dublin Reg	AEK	1/1/01	12/31/01		Nsync	2/2/01	
	HaunCast	2/23/01	7/31/01		HaunCast	2/23/01	7/31/01	Houston MNS	RSATM	7/1/01	10/31/01
Buffalo Reg	IOTS	12/15/99	12/31/01	Duluth	JIAC	3/23/01	9/22/01		Africa	5/01	9/01
	MOE	4/27/01	7/27/01		Wolves	5/1/01	11/1/01		Alaska	5/01	9/01
	TR	4/20/01	7/31/01	Dusseldorf NeUe	AEK	7/31/00	7/30/01		GC	5/25/01	10/25/01
	HaunCast	2/23/01	7/31/01		L5	8/26/99	8/25/01		JIAC	5/24/01	11/21/01
	Trex	8/13/99	12/31/01	Dwingeloo	LS	5/1/01	4/30/03	Houston SCH	SAA	2/10/01	9/2/01
Buford Reg	CDS	3/23/01	7/31/01	Edmonton FP	HaunCast	2/23/01	7/31/01		DIA	1/18/93	7/12/02
	GN	2/14/01	6/14/01		MJTMM	12/1/00	6/1/01		DIS	7/30/94	7/12/02
	MOE	3/31/01	7/30/01	Edmonton SSC	Alaska	2/16/01	9/4/01		MTM	6/28/97	12/31/01
	Everest	6/11/01	9/11/01		Trex	7/1/01	10/4/01		GF	3/1/01	6/30/01
	GC	6/15/01	12/30/01	Fort Lauderdale	Wolves	9/1/00	6/1/01	Hull	JIAC	7/1/01	12/31/01
Calgary FP	JIAC	3/15/01	9/14/01		AllAcces	5/25/01	12/21/01		MJTMM	3/1/01	7/1/01
	E3Dcc	12/1/00	12/1/01		Cyberwor	10/6/00	10/6/01		DIA	1/1/00	12/31/01
	JIAC	5/14/01	11/13/01		Dolphins	4/16/01	10/6/01		DIS	10/1/98	12/31/01
	MOE	3/5/01	2/28/03		HH	10/6/00	6/30/01		Dolphins	1/10/01	2/1/02
	Trex	3/1/01	5/31/02		Nsync	3/27/01		Huntsville	FOK	6/15/01	7/15/01
Calgary Imx	ATSOT	6/27/00	7/31/01	Fort Worth	Yell	4/6/01	7/5/01		JIAC	5/26/01	9/5/01
	CDS	11/1/00	7/31/01		CV	10/1/00	10/1/03		MOF	1/10/01	1/9/02
	DIS	2/1/01	7/31/01		JIAC	3/9/01	9/8/01	Hutchinson	DIA	10/7/85	6/18/01
	RSATM	10/1/98	10/30/01		MOE	1/1/01	7/1/01		JIAC	3/16/01	9/15/01
	S&R	10/1/98	10/30/01	Frankfurt NeUe	T40	6/29/01	11/1/01		MJTMM	12/15/00	6/3/01
Cedar Rapids Charleston SC	T40	10/1/98	10/30/01		AllAcces	7/19/01	7/31/02		TBAA	9/5/00	6/30/01
	LS	3/23/01	6/30/01		Cyberwor	3/8/01	3/7/02	Ichikawa Indianapolis CMI	Whales	5/25/01	11/25/01
	Africa	2/13/01	7/15/01	Fresno Edw	STTM	11/9/00	6/30/01		WAMnv	4/1/01	7/31/01
	AllAcces	6/1/01	9/13/01		AllAcces	7/28/01	10/5/01		Amazon	11/10/00	6/10/01
	CDS	4/1/01	9/30/01		BP	1/1/01	9/30/01		JIAC	3/16/01	9/15/01
Charlotte	MJTMM	12/15/00	6/15/01		CDS	5/18/01	7/31/01		MOE	7/14/00	6/15/01
	Trex	9/1/00	2/1/02		DIA	1/1/01	12/31/01		Whales	7/13/01	11/8/01
	AJ	11/24/00	6/1/01		ITD	10/2/00	10/1/01	Indianapolis WR Irvine Edw	Yell	12/1/00	6/30/01
	GF	9/16/99	8/15/01	Galveston	RSATM	4/6/01	7/20/01		Closed	1/15/01	11/01
	JIAC	3/23/01	9/22/01		AllAcces	6/8/01	9/14/01		Galapago	1/5/01	6/21/01
Chattanooga	Galapago	8/26/00	9/15/01		Dolphins	3/7/01	9/9/01		HaunCast	2/23/01	7/31/01
	LB	5/3/96			Imagine	5/15/01	9/14/01		ITD	5/1/00	12/31/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Jakarta	JAC	3/30/01	9/29/01	Louisville	AllAcces	4/6/01	7/12/01	Nagasaki SM	Trex	3/17/01	6/30/01
	Nsync	2/2/01	8/9/01		HaunCast	2/23/01	7/31/01		MJTTM	4/9/01	7/9/01
	RSATM	9/15/00	10/31/01		ITD	6/17/00	6/16/01		AllAcces	4/6/01	7/12/01
	Trex	5/1/00	12/31/01		Trex	4/14/00	6/30/01		HaunCast	2/23/01	7/31/01
	LS	6/5/00	6/4/01		JAC	5/1/01	9/1/01		IOTS	1/1/01	12/31/01
Jersey City	Africa	10/7/00		Lubbock	IOTS	2/2/01	8/1/01	New Orleans	T40	4/15/01	8/31/01
	CDS	4/4/01	9/3/01		JAC	4/13/01	10/12/01		Trex	5/14/00	11/10/01
	JAC	3/14/01	3/02	Lucerne	AllAcces	4/25/01	7/31/01		AIWC	6/15/01	12/31/01
Kansas City Sci	Solarmax	10/7/00	9/01		Amazon	3/1/01	8/31/01		Cyberwor	5/25/01	8/30/01
	E3D	5/1/00	12/01	Madrid	Dolphins	3/15/00	3/14/02		Galapago	3/1/01	6/30/01
	MTA	7/1/00	7/31/01		E3D	10/00	10/01	New Rochelle Reg	HaunCast	2/23/01	7/31/01
	Nsync	2/2/01	8/20/01		Extreme	6/22/00	6/22/01		ITD	1/1/01	12/31/01
	SAA	4/21/01	9/27/01	Malta	ITD	5/5/99	6/4/01		MTM	4/20/01	6/30/01
Kansas City Zoo	SupeSpee	6/9/01	10/15/01		Africa	2/01	2/27/02	New York AMNH	SE	4/20/01	8/24/01
	AllAcces	4/6/01	7/12/01		Extreme	12/6/00	12/7/02		OO	1/13/01	7/12/01
	CTPA	6/9/01		Manchester UCI	MJTTM	5/17/01	9/7/01		SAA	2/10/01	9/30/01
	JAC	3/23/01	9/22/01		DIS	11/10/00	11/9/01	New York Sony	AllAcces	4/6/01	7/12/01
	Solarmax	1/13/01	9/30/01	Melbourne Imx	Everest	4/6/01	4/5/02		ATSOT	5/1/00	12/31/01
Kaohsiung	CDS	1/3/01	9/30/01		MOE	11/10/00	12/31/01		HaunCast	2/23/01	7/31/01
	Cyberwor	6/29/01	6/20/02		ATSOT	8/27/00	7/31/01	Niagara	Everest	3/20/01	10/4/01
	S&R	7/1/00	6/30/01	Memphis Pink	Cyberwor	3/1/01	9/30/01		Niagara	7/1/86	
Karlishamn	E3Dcc	6/1/01	12/31/01		AIWC	6/30/01	2/22/02		SupeSpee	6/1/01	10/1/01
	GC	9/1/00	9/1/01		Alaska	2/24/01	2/22/02	Norwalk	AllAcces	7/1/01	9/2/01
	LS	1/15/01	9/15/01		AllAcces	4/6/01	7/15/01		Amazon	1/12/01	6/14/01
Karuizawa Sei	Everest	4/1/01			Dolphins	11/4/00	9/3/01		Everest	6/30/00	6/14/01
	MJTTM	4/1/01		Menlyn ISA	Africa	3/9/01	9/30/01		JAC	6/15/01	9/30/01
	Trex	6/23/01	12/31/01		Whales	3/30/01	9/30/01	Nyack Imx	OMATS	1/12/01	6/14/01
King of Prussia UA	AllAcces	4/6/01	6/29/01	Mexico City Pap	OMATS	1/1/01	8/31/01		T90	11/20/98	12/31/03
	E3D	5/25/01	11/30/01		OO	6/1/01	1/31/02		AllAcces	4/6/01	6/28/01
	MTM	1/1/01	12/31/03		Alaska	5/3/01	9/25/01		CDS	6/22/01	9/30/01
	Trex	1/12/01	6/12/01	Miami Imx	AllAcces	4/6/01	7/12/01		Everest	6/22/01	10/11/01
	DIS	4/1/01	3/31/02		CDS	2/9/01	7/31/01	Oakland	L5	2/1/01	5/1/04
Kitakyushu	MJTTM	4/23/01	7/16/01		E3D	6/22/01	12/31/01		Antarc	1/1/01	12/1/02
	E3Dcc	5/1/01	12/31/01	Milwaukee	JAC	3/15/01	9/14/01		MOE	3/1/01	8/30/01
	DIA	7/21/85			TR	5/18/01	8/31/01		Solarmax	9/15/00	9/14/01
Kuala Lumpur NP	CV	3/15/01	3/14/02		JAC	3/30/01	9/29/01		TBAA	7/1/00	9/30/01
	TBAA	7/16/00	7/15/01	Mississauga FP	SAA	6/8/01	11/8/01		TBAA	7/1/00	7/1/01
	Africa	12/25/00	12/24/01		AllAcces	4/6/01	7/13/01	Oklahoma City	JAC	3/11/01	8/31/01
Kuwait City	Cyberwor	12/25/00	12/24/01		HaunCast	2/23/01	7/31/01		LS	6/9/01	10/31/01
	ITD	12/25/00	12/24/01		MTM	4/6/01	8/31/02		IOTS	3/1/01	8/31/01
	TR	1/1/01	8/31/01	Mobile	GC	6/1/01	9/30/01		AllAcces	4/6/01	7/12/01
	Alaska	3/21/98	2/28/02		ROF	9/20/00	6/1/01		HaunCast	2/23/01	7/31/01
	Everest	11/1/00	10/31/01		Whales	6/1/01	9/30/01	Ontario Edw	ITD	5/1/00	12/31/01
La Coruna	Dolphins	5/1/01	4/30/04		MJTTM	3/30/01	8/30/01		JAC	3/30/01	9/29/01
	Galapago	6/1/01	5/31/02	Monrovia Krik	SE	6/1/01	12/1/01		L5	5/1/00	12/31/01
	GN	4/27/01	8/24/01		Solarmax	3/29/01	9/26/01		Nsync	2/9/01	8/2/01
	HaunCast	2/23/01	7/31/01		Trex	12/1/00	6/1/01		RSATM	7/1/01	10/31/01
	MOE	3/1/01	12/31/02	Montpellier Gau	AEK	6/13/01	6/12/02		Trex	5/1/00	12/31/01
Las Palmas	Nsync	2/9/01	8/9/01		BP	5/1/00	12/31/01	Orlando SC	MOE	3/1/01	8/30/01
	Trex	11/8/00	2/12/02		Cyberwor	1/1/01	12/31/03		OO	3/10/01	10/9/01
	Everest	7/1/00	6/30/01		Dolphins	11/1/00	10/31/01	Osaka Sci	E3Dcc	6/00	12/31/01
	AllAcces	4/6/01	4/5/04		OMATS	8/31/00	9/30/01		MJTTM	6/8/01	7/13/01
	MOE	12/1/00	8/31/02	Montreal FP	Trex	3/24/99	9/23/01	Osaka Sun Oslo	WOC	6/1/01	10/31/01
Las Vegas Imx	SFTGS	6/1/01	10/1/01		WAMnv	3/21/01	4/23/02		AEK	12/1/00	6/1/01
	Whales	7/14/01	4/2/02		GN	2/9/01	6/14/01		AllAcces	4/25/01	7/31/01
	HaunCast	2/23/01	7/31/01		HaunCast	2/23/01	7/31/01		CDS	1/20/01	8/31/01
Lehi	IOTS	1/1/01	12/31/01		Trex	12/14/00	2/12/02		Cyberwor	11/29/00	11/29/01
	ITD	6/1/00	8/31/01	Montreal VP	AllAcces	4/6/01	7/13/01	Oulu	ITD	12/1/00	6/1/01
	MTA	5/18/01	7/31/01		Dolphins	9/1/00	8/01		MOE	3/20/01	9/19/01
	JAC	3/24/01	9/23/01		JAC	4/26/01	10/25/01		Solarmax	3/1/01	12/31/01
	AIWC	5/1/01	10/31/01	Mumbai	AEK	3/23/01	3/22/02		Trex	4/12/00	10/11/01
Lincolnshire Reg	Cyberwor	10/20/00	10/19/01		BP	3/23/01	3/22/02	Paris Geo	UGs	12/15/00	12/15/01
	Dolphins	4/1/01	9/30/01		MOE	3/23/01	3/22/02		AEK	5/1/01	4/30/02
	E3D	6/1/01	12/31/01	Munich	E3D	1/15/01	3/31/02		GN	2/27/01	8/31/01
	MJTTM	3/2/01	9/2/01		Extreme	4/12/99			MOE	5/18/00	6/24/01
	MOE	6/1/01	11/30/01		GC	4/2/01	4/1/02	Pensacola	WAMnv	2/1/00	
Little Rock	S&R	5/1/00	8/30/01	Myrtle Beach	MOE	4/2/01	4/1/02		JAC	3/10/01	9/9/01
	TRF	10/1/00	6/1/01		MWH	4/4/01	9/01		MOF	11/8/96	
	Wolves	8/10/00	6/30/01		S&R	10/14/99	11/30/01	Perth Imx	AIWC	11/1/00	6/1/01
	BP	10/2/00	10/1/01		SAA	6/14/01	12/13/01		AlienAdv	3/15/01	12/31/01
	Cyberwor	10/20/00	10/19/01	Nagano Hot	Trex	7/29/99	11/30/01		E3D	12/00	6/30/01
London BFI	Trex	7/21/01	1/20/02		AJ	2/1/01	3/1/02	Philadelphia	CDS	4/5/01	9/27/01
	Dolphins	10/20/00	6/30/01		AlienAdv	6/1/01	12/31/01		Dolphins	1/15/01	7/15/01
	Galapago	11/5/99	9/14/01		CDS	6/1/00	8/31/01		JAC	6/15/01	12/14/01
	JAC	3/16/01	9/15/01		HaunCast	2/23/01	7/31/01	Pitea	MJTTM	2/2/01	
	OO	6/22/01	12/20/01		JAC	3/16/01	9/15/01		E3Dcc	1/15/01	6/30/01
Los Angeles Univ	AIWC	5/24/01			SE	7/1/01	9/16/01		GC	6/3/00	11/30/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Pittsburgh	MOE	3/1/01	2/28/02	Sandusky Sandy Santa Clara	MJTTM	5/6/01	10/28/01	Tokorozawa Tokyo IMAX	MJTTM	4/9/01	7/23/01
	AJ	3/3/01	7/13/01		Alaska	4/13/01	8/14/01		CDS	7/7/01	10/31/01
	IOTS	6/23/01	12/14/01		Nsync	3/27/01			Cyberwor	12/2/00	7/6/01
	JAC	4/7/01	8/3/01		RTW	3/1/01	10/1/01		DIS	3/3/01	7/6/01
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02	Seattle Dome Seattle PSC 1	S&R	5/24/01	7/31/01	Tokyo ISEC Tondabayashi Toronto FP	E3Dcc	3/1/01	9/30/01
Poitiers Imax	OO	2/1/01	2/28/02		IOTS	3/1/01	2/28/02		E3Dcc	4/18/01	10/1/01
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06		AllAcces	5/4/01	9/6/01		AllAcces	4/6/01	7/13/01
Poitiers Solido	Trex	2/1/00	1/31/03		T40	3/1/01	9/4/01		BP	4/12/01	9/30/01
Portland	AIWC	5/24/01	10/1/01	Seattle PSC 2 Seoul	TTL	4/1/01	8/31/01	Toronto OP	GN	5/11/01	9/11/01
	JAC	3/16/01	9/15/01		CDS	4/6/01	10/31/01		HaunCast	2/23/01	7/31/01
	MOE	11/1/00	6/30/01		CDS	1/13/01	6/30/01		Nsync	3/01	9/01
	Africa	5/1/01	8/31/01		MJTTM	5/11/01	9/14/01		AllAcces	4/6/01	10/6/01
Providence Imx	Extreme	6/6/01	11/6/01	Shakopee Shreveport	JAC	3/17/01	9/16/01	Toronto OSC	JAC	3/15/01	9/14/02
	ITD	10/7/00	10/6/03		TR	3/30/01	9/30/01		MTM	3/1/01	7/13/04
	CDS	1/2/01	8/31/01		TRF	10/00	6/01		Nsync	2/2/01	8/2/01
	SupeSpee	5/15/01	11/15/01	Singapore DC Singapore SC	GC	5/26/01	5/25/02		CDS	6/23/01	
Quebec	AlienAdv	3/15/01	7/31/01		JAC	4/1/01	9/30/01	Tsuruga	Cyberwor	11/10/00	5/3/02
	JAC	3/1/01	9/1/01		OO	3/6/01	8/5/01		IOTS	1/28/00	7/15/01
	MJTTM	3/14/01	6/18/01		Galapago	3/10/01	3/9/02		SE	3/6/98	3/31/02
	S&R	4/1/00	3/31/02	Sinsheim	UGs	4/7/00			Solarmax	1/01	6/30/01
Regina	E3Dcc	5/21/01	12/31/01		Extreme	5/1/00		Tulsa Cmk	Alaska	4/1/01	6/30/01
	Extreme	9/29/00	9/28/01		MOE	2/1/01	7/31/01		IOTS	7/1/01	9/30/01
	JAC	3/15/01	9/14/01		MWH	4/11/01	9/01		Trex	6/1/01	10/31/01
	Dolphins	1/5/01	6/30/01	Spokane	Extreme	12/15/00	6/01		AlienAdv	5/18/01	12/31/01
Reno Fleisch	GF	11/17/00	12/31/01		JAC	3/30/01	9/29/01	Valencia Edw	ATSOT	2/2/01	6/30/01
	JAC	6/9/01	10/19/01	Stockholm	AEK	3/1/00	8/30/01		CDS	3/9/01	6/30/01
	SupeSpee	4/28/01	9/11/01		Dolphins	10/1/00	3/31/02		ITD	6/1/00	6/30/02
	Trex	1/1/01	6/8/01		E3Dcc	5/00	12/01		Trex	4/14/00	12/31/01
Roanoke	Africa	1/20/01	6/29/01	Strasbourg UGC	GN	9/00	12/31/01	Valencia Spn	AllAcces	4/6/01	7/12/01
	ROF	11/24/00	6/29/01		MOE	12/00			BP	1/1/01	9/30/01
	CV	1/1/01	6/30/02		Trex	2/1/01	7/31/02		DIA	1/1/01	12/31/01
	Cyberwor	4/4/01	12/31/01		Africa	11/29/00	11/28/01	Vancouver Imx	Galapago	1/5/01	6/21/01
Rochester Cmk	IOTS	3/1/01	3/1/02	Sudbury	E3D	11/29/00	11/28/01		GC	3/3/01	6/30/01
	ITD	6/1/00	6/1/02		MOE	11/29/00	11/28/01		HaunCast	2/23/01	7/31/01
	WOC	7/13/01	9/30/01		AEK	5/1/00	6/30/01		JAC	3/30/01	9/29/01
	Dolphins	11/3/00	10/31/01		Alaska	5/01	9/01	Vancouver SW	Nsync	2/9/01	8/9/01
Rochester MSC Sacramento Imx	AllAcces	4/6/01	7/29/01	Sydney Imx	AllAcces	7/15/01	12/31/01		RSATM	7/1/01	10/31/01
	CDS	7/6/01	11/30/01		CDS	5/5/01	9/8/01		CDS	5/1/00	8/31/01
	Cyberwor	12/15/00	6/15/01		GF	1/00	12/02		E3Dcc	12/1/00	6/30/01
	Extreme	5/11/01	9/27/01	Syracuse	MOE	1/1/01	9/30/01	Vancouver Imx	IA	12/1/00	9/30/01
Saint Augustine	L5	7/1/01	10/1/04		Trex	4/7/00	6/30/01		Africa	9/00	4/02
	Alaska	5/01	9/01		AlienAdv	11/00	11/01		AIWC	2/23/01	9/01
	AllAcces	7/20/01	9/3/01		CDS	12/24/99	8/31/01	Vantaa Victoria	Alaska	5/4/01	9/01
Saint Louis Arch Saint Louis SC Saint Paul	RSATM	5/25/01	7/20/01	Taejon Earth Taichung NMNS	Cyberwor	3/1/01	9/30/01		Everest	2/23/01	9/01
	GC	12/1/00	9/4/01		Extreme	2/16/01	8/01		Extreme	5/4/01	9/01
	CV	5/1/01	9/2/01		Alaska	11/00			Galapago	5/4/01	9/01
	JAC	6/14/01	12/13/01	Taipei AM	Dolphins	9/6/00		Vienna	MOE	12/00	1/30/02
Sakai	TR	3/30/01	8/31/01		JAC	3/24/01	9/23/01		ChanJian	2/01	10/01
	Wolves	10/1/00	9/1/01		SupeSpee	9/1/97	6/30/02		MOE	9/10/99	6/01
	E3Dcc	4/1/01	9/30/01		Wolves	11/4/00		Vantaa Victoria	Solarmax	11/00	6/01
San Antonio 2D	Dolphins	1/1/01	8/01	Taipei MCRC	GC	9/1/00	9/1/01		GF	9/1/00	8/31/01
	JAC	3/16/01	9/15/01		FEOC	3/20/01	6/20/01		CDS	9/1/00	6/1/01
	L5	5/15/01	8/15/01		Galapago	1/1/01	12/31/01		Dolphins	3/1/01	9/15/01
	OO	3/31/01			AEK	7/1/00	6/30/01	Virginia Beach	RSATM	5/4/01	7/31/01
San Diego NHM San Diego RHF	CTPA	6/22/01	12/31/01	Tampa MOSI	GN	3/30/01	9/30/02		SupeSpee	1/1/01	6/1/01
	JAC	3/16/01	9/3/01		OMATS	7/15/00	7/14/01		AIWC	4/6/01	10/11/01
	MJTTM	4/6/01	8/31/01		Solarmax	3/1/01	2/28/03		AJ	1/26/01	7/5/01
	AllAcces	4/6/01	7/12/01	Tampa Reg	AJ	1/1/01	12/31/01	Warsaw IT	AllAcces	7/6/01	10/11/01
San Francisco Sony	CDS	11/15/00	7/31/01		IOTS	7/1/00	6/30/01		Amazon	7/6/01	10/11/01
	Extreme	6/29/01	9/29/01		Alaska	9/1/00	9/01		BP	12/8/00	12/31/01
	HaunCast	2/23/01	7/31/01	Tempe Imx	DIS	11/11/98			Everest	7/6/01	10/11/01
San Jose	ITD	6/16/99	6/16/01		JAC	5/25/01	11/15/01	Warner Robins	Extreme	1/26/01	10/11/01
	BP	5/4/00	5/3/03		OO	3/16/01	8/30/01		JAC	4/6/01	10/11/01
	CV	10/12/00	10/11/02		AllAcces	4/6/01	8/21/01		LS	7/6/01	10/11/01
	GC	6/1/00	6/1/02	Tijuana	Cyberwor	6/1/01	9/30/01	Warsaw IT	MOE	4/6/01	7/5/01
San Juan Mega	JAC	5/24/01	10/4/01		Fantasia	3/2/01			MWH	1/26/01	10/11/01
	MOE	2/8/01	12/31/02		ITD	3/15/01	3/1/02		ROF	4/6/01	7/5/01
	MTM	5/4/00	5/3/03		Cyberwor	1/31/01	7/30/01	Warsaw IT	SAA	7/6/01	12/31/01
San Simeon Sandton ISA	Niagara	6/1/00	6/1/02	Tianjin	Everest	3/9/01	7/13/01		Cyberwor	11/24/00	9/30/01
	TBAA	1/10/01	12/31/02		Solarmax	3/1/01	12/31/01		Galapago	1/15/00	
	MOE				SupeSpee	7/15/01	11/15/01		Trex	1/8/99	12/31/01
	Whales				Wildfire	5/18/01	10/31/01	Warsaw IT	TF	7/92	
San Simeon Sandton ISA	HCBTD			Tijuana	Niagara	1/1/01	12/31/01		AEK	9/7/00	3/7/02
	Dolphins	3/9/01	3/8/02		Yell	1/1/01	12/31/01		ATSOT	4/27/01	9/30/01
	Everest	3/9/01	9/29/01		Dolphins	5/5/01	11/4/01		BP	9/7/00	9/7/01
	MOE	3/5/01	2/28/03		E3Dcc	2/15/01	8/31/01		RSATM	9/6/00	9/5/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Wash NASM	Trex	11/17/00	11/16/01	Woodridge Cmk	Nsync	2/2/01	8/2/01	Yokohama SC Zion	Cyberwor	3/3/01	3/23/02
	Solarmax	2/15/01	8/15/01		AllAcces	4/6/01	7/12/01		ZC	5/24/94	
	TF	7/1/76			CDS	1/12/01	6/30/01				
Wash NMNH	AllAcces	4/6/01	6/28/01		Galapago	6/23/00					
	CDS	4/6/01	8/31/01		HaunCast	2/23/01	7/31/01				
	Galapago	10/27/99			MTM	1/1/01	6/30/02				
Winnipeg	JIAC	3/8/01	9/7/01	Wuerzburg	Nsync	3/2/01	9/2/01				
	OO	9/12/00	11/13/02		Cyberwor	12/15/00	12/14/01				
	Cyberwor	3/26/01	9/26/01		MOE	4/16/01	12/31/01				
	Galapago	3/1/01	6/1/01		STTM	12/13/00	6/1/01				
Woodbridge FP	Trex	5/1/01	9/30/01	Xalapa	HH	2/1/01	8/1/01				
	AllAcces	4/6/01	7/13/01		Extreme	11/1/99	10/31/02				
	HaunCast	2/23/01	7/31/01	Yellowstone	Wolves	6/1/01					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998		OMATS	Old Man and the Sea, The	1999	PPB
Africa	Africa: the Serengeti	1994		OO	Ocean Oasis	2000	SFI
AIWC	Adventures in Wild California	2000		ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999		RSATM	Rolling Stones At the Max	1991	IMAX
Alaska	Alaska: Spirit of the Wild	1997		RTW	Race the Wind	1989	IMAX
AlienAdv	Alien Adventure	1999	3D	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AllAcces	All Access	2001		SAA	Shackleton's Antarctic Adventure	2001	NOVA
Amazon	Amazon	1997		SE	Special Effects	1996	IMAX
Antarc	Antarctica	1991		SFTGS	Search for the Great Sharks	1992	SMM
ATSOT	Across the Sea of Time	1995	3D	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990		SOLOE	Secret of Life on Earth	1996	IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	STTM	Ski to the Max	2000	WBF
ChanJian	Chang Jiang: The Great River of China	1999		Supespee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001		T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996		T90	Titanica (long)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D	TBAA	To Be An Astronaut	1992	DCI
DIA	Dream is Alive, The	1985		TF	To Fly!	1976	MFF
DIS	Destiny in Space	1993		TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000		Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D	TRF	Tropical Rain Forest	1992	SMM
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000		TTL	To The Limit	1989	MFF
Everest	Everest	1998		UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Extreme	Extreme	1999		WAMnv	Water and Man (new ver.)	2000	XL
Fantasia	Fantasia 2000	2000		Whales	Whales	1997	DCI
FEOC	First Emperor of China	1989		Wildfire	Wildfire: Feel the Heat	1999	PCI
FOK	Fires of Kuwait	1992		WOC	Wings of Courage	1994	3D SPC
Galapago	Galapagos	1999	3D	Wolves	Wolves	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985		Yell	Yellowstone	1994	DCI
GF	Gold Fever	1999		ZC	Zion Canyon	1994	WCPi
GN	Great North	2000					
GP	Greatest Places	1998					
HaunCast	Haunted Castle	2001	3D				
HC	Hail Columbia!	1982					
HCBTD	Hearst Castle: Building the Dream	1996					
HD	Hidden Dimension (aka FMHG)	1997	3D				
HH	Hidden Hawaii	1992					
IA	Island Adventure	1996					
Imagine	Imagine	1994	3D				
IOTS	Island of the Sharks	1999					
ITD	Into the Deep	1994	3D				
JIAC	Journey into Amazing Caves	2001					
L5	L5: First City in Space	1996	3D				
LB	Last Buffalo	1990	3D				
LS	Living Sea, The	1994					
MJTMM	Michael Jordan To the Max	2000					
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight	1997					
MOTM	Mystery of the Maya	1995					
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997					
MWH	Majestic White Horses, The	2001					
Niagara	Niagara	1987					
Nsync	'N Sync: Bigger than Live	2001					
OG	Olympic Glory	1999	MEGA				

June/July 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
54	JIAC	12	AIWC	7	GN	3	STTM	1	HD
46	AllAcces	12	BP	7	LS	3	TF	1	Imagine
40	Trex	12	IOTS	7	S&R	3	WAMnv	1	MOTM
38	MOE	11	AEK	7	TR	2	CTPA	1	OG
35	CDS	11	Africa	6	AJ	2	IA	1	RTW
33	Cyberwor	11	OO	5	Amazon	2	LB	1	SFTGS
30	E3D	11	RSATM	5	GF	2	MOF	1	SOLOE
26	HaunCast	11	SAA	5	MWH	2	MTA	1	T90
25	MJTMM	10	Supespee	5	Niagara	2	TRF	1	TTL
22	Dolphins	10	Wolves	4	OMATS	2	Wildfire	1	ZC
19	Extreme	9	AlienAdv	4	ROF	1	Antarc		
19	Galapago	9	L5	4	SE	1	ChanJian		
18	ITD	8	ATSOT	4	T40	1	Fantasia		
16	Nsync	8	CV	4	TBAA	1	FEOC		
14	Alaska	8	DIA	4	UGs	1	FOK		
13	Everest	8	DIS	4	WOC	1	GP		
13	GC	8	MTM	4	Yell	1	HC		
13	Solarmax	8	Whales	3	HH	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

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http://www.nrm.se/cosmonova/

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http://www.taarnastudios.com

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TVA International Large-Format **TVA**
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Volcanic Ocean Films
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http://www.skilothemax.com

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Classifieds

POSITION OPENINGS

Theater Manager, Davenport, IA

Exciting opportunity to launch a new IMAX theater, scheduled to open in March 2002. The Putnam Museum of History and Natural Science in Davenport, Iowa, will open a 282-seat IMAX 3D SR theater as part of an 18,000-square-foot expansion of its present facility. Responsibilities will include day-to-day management of theater operations and the training, scheduling, supervision, and motivation of host staff and projectionists, as well as film lease negotiations and assistance with annual business and marketing plans. The Putnam Museum is located in the Quad Cities of eastern Iowa/western Illinois, overlooking the Mississippi River. Send letter of interest, résumé, and salary requirements to:
Director/CEO
Putnam Museum of History and Natural Science
1717 West 12th Street
Davenport, IA 52804.
Position is available immediately and will be open until filled.

Chief Projectionist, Baltimore, MD

The Maryland Science Center is looking for an experienced projectionist to oversee the operation of our IMAX 3D projection booth. Located in Baltimore's Inner Harbor tourist center, the Maryland Science Center's IMAX theater opened in 1987 and converted to IMAX 3D in 2000. Chief projectionist is responsible for overseeing IMAX projection booth operations, including responsibility for all aspects of quality film presentation; assembling prints; hiring, training, and scheduling projectionists; providing support for events held in the theater; assembling attendance reports; managing film

print shipping and storage; managing booth inventory. Also responsible for providing routine maintenance of booth equipment and maintaining contact with IMAX technical representatives for regular preventive maintenance visits. EOE/M/F/H/V
Submit résumé to Jim O'Leary at
oleary@mdsci.org or to:
Jim O'Leary
Maryland Science Center
601 Light Street
Baltimore, MD 21230

Projection Service Technicians

Advanced Image Systems, Inc., a revolutionary large-format 15/70 projection and camera company, is currently looking for experienced 15/70 projection service technicians for an exciting opportunity. Visit our website at
www.advancedimagesystems.com
Contact:
Jeremy Welman
jpwelman@aol.com
Tel: 775-626-6093
Fax: 775-626-6095

POSITIONS SOUGHT

LF Project Manager / Designer

Progressive project manager and design professional with over five years experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation. I have designed and developed a number of large-format theaters throughout North America.
Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at
budapest@earthlink.net or at 818-710-8860.

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I am seeking a position in large-format sales and marketing and conceptual planning. My experience includes sales and strategizing large-format ride simulation and specialty theaters, innovative LF post-production services, 3D film and video (including development of large format 3D glasses), and working on two trend-setting series TV productions.

I would consider myself to be a visionary in the field. If you are interested and would like to see my résumé or otherwise hear back from me, please contact me at
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SHORTS

Santa to be converted to IMAX 3D

Santa Vs. The Snowman, a computer-animated story produced by **Steve Oedekerker** and originally aired on U.S. television, will be expanded and repurposed for a 15/70 3D release by **Imax Ltd.** in late 2002. The 21-minute film, directed and written by **John A. Davis**, and starring the voice talents of **Jonathan Winters** and **Ben Stein**, centers on a snowman who becomes jealous of Santa Claus and launches a "cold war" against him. It was originally broadcast on ABC television in 1997, and repeated on the Nickelodeon cable channel a couple of years later.

Oedekerker's Hollywood credits include the screenplays for *The Nutty Professor* (1996) and *Patch Adams*, and directing Tim Robbins and Martin Lawrence in 1997's *Nothing to Lose*. He tells *LF* that the LF version of *Santa* will include about 15 minutes of new material, including an intro and "outro," that his company, **O Entertainment**, and its animation wing, **Omotion**, are in the process of creating. The existing material is being re-framed and otherwise adapted to the giant screen. Oedekerker says he has plans for other LF projects, animated and live-action.

Oedekerker and Imax hope that *Santa*, which will be paired with an expanded version of the 3D animated short *Paint Misbehavin'*, will become a perennial holiday favorite for 3D theaters.

MFF to make *Science of Speed*

MacGillivray Freeman Films has announced that it is starting production this summer on *The Science of Speed* (wt), a sequel to the company's 1984 LF film *Speed* (not to be confused with the 1994 Keanu Reeves action flick of the same name). The film will follow three people "whose lives and dreams involve the pursuit of speed" and will be released in Octo-

ber 2002. This will delay the release of *Coral Reef Adventure* from March 2002 to March 2003.

Meanwhile, in July MacGillivray starts shooting underwater footage in the Aegean Sea for *The Mysteries of Greece*, which is set for a February 2004 release.

Partners open Gatlinburg IMAX

Project Partners, Inc., of Newport, KY, will open the **Gatlinburg IMAX Theatre** in Gatlinburg, TN, at the end of June. It is one of the ten largest LF theaters in the world, with 690 seats and a 70x90-ft. (21.2x27.3-m) screen.



Santa Vs. The Snowman features the voice of Jonathan Winters as Santa Claus.

Originally built in 1980 to capitalize on the World's Fair in nearby Knoxville, the theater closed after several years of operations under two different management companies. It was dark for several years until a religious group began using it for stage plays in the 1990s. In July of 1998 it reopened as the **Great Smokies Mega Theater** with a MegaSystems 8/70 projector. Landlord **Kevin Foley** shut it down last September in a dispute with operator **World Cinemax Productions**.

Earlier this year, Foley approached Project Partners' **Ron Roberts** and **Rob Kennedy** about operating the facility as an IMAX theater. Although the two were also in the process of opening the **Fistar**

IMAX 3D Theatre in Newport, KY, they decided to accept Foley's offer and cut a quick deal with **Imax Ltd.** to install a used 2D projector in the theater. The projector was moved into the theater in the second week of June. **Scott Green**, formerly chief projectionist at the IMAX theater at **Space Center** in Alamogordo, NM, has been hired as theater director.

Meanwhile, the Newport theater is on schedule to open in September. It will be a 458-seat IMAX 3D theater, with a 62x84-ft (18.8x25.5-m) screen. **David Brown**, late of the IMAX theater at the **Henry Ford Museum** in Dearborn, MI, will be theater director, and **Gary Weyers**, formerly with the **White River State Park** in Indianapolis, IN, will be chief projectionist. Newport is part of the greater Cincinnati, OH, metro area.

Both theaters will open with *Fantasia/2000*.

GSTA ballots due July 1

The **Giant Screen Theater Association** has mailed out ballots for its 2001 film awards to all members. Awards will be presented to LF films in the Best Film, Best Cinematography, and Best Soundtrack categories at the group's annual conference in Chicago in September. Thirty-two films released in the last two years are eligible. The Production and Technical Committee will also present an award for "Special Achievement in Film."

Ballots—one per member organization—must be received at GSTA headquarters by July 1.

Daedalus building 15/65 camera

The **Daedalus Corporation** of Turlock, CA, has completed the design of the iXL 1570, a new LF camera that the company claims will be the lightest full-featured 15/70 production camera in the world: 35 lbs. (15.9 kg) with lens and 500 feet of

(See *SHORTS* on page 11)